MAJOR AND MINOR.

Mme. Teresa Carreno, will make a tour through Scandinavia, Russia and Germany.

Mme. Sarah Bernhardt will come to America this season and in a little more than a year, the divine Patti will return to these shores to say farewell again. But the latter will not be heard in opera. She will sing only in concert. This is the information which Mr. Henry E. Abbey gave.

Tosti—Signor, the song writer says that his first two songs which have become very popular were sent in turn to all the principal publishers among them Ricordi of Milan who like all the rest sent them back. Tosti got them issued by a small printer in Milan. They became popular and five or six years after Ricordi wrote for permission to publish them.

The "Pearl of Pekin" quadruple extract excells all other extracts and is quite the rage. It can be had at Frost and Ruf, druggists, Seventh and Olive.

The reason that Genelli's photos are always the best is that he keeps the best and highest-salaried artists to be had for love or money. Studio, 923 Olive Street.

O. H. Tiede gave a piano-forte recital at Christian College Chapel, Columbia, Mo., assisted by Misses Fannie Prewitt, Jessie Thistle, Gertrude Evans and Mr. Will Austin. The programme was excellent and well rendered.

Gounod wants $50.000 for a four-act opera, to be composed to Colonel Mapleson's order for the Chicago World's Fair in 1893, $10,000 to be paid on the delivery of each act. Colonel Mapleson declined to order the work on those terms.

THIS BEATS ALL.

To think that there is so little known about an article whose use at times is a blessing and which when used should be a pure and genuine article, is a sad reflection upon the intimate knowledge of all vital interests that is ascribed to the general public. The article in question is a brand of pure whisky. M. Shaughnessey & Co., of this-city have probably the best known brand in America. It is called the "Club House" brand of Bourbon whisky and is made after the formula of M. Shaughnessey & Co., in Nelson County, Ky. The St. Louis office is located at 402 N. Main street. A case of twelve full measure quarts is sold at $10.50. A sample case will be sent on trial aud if not found satisfactory it can be returned and money will be refunded. This is a straightforward offer and is in keeping with the high reputation of the house.

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Wm. D. Armstrong, of Alton, organized an orchestra there. He is also drilling a male chorus.

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Miss Carrie Price, organist of St. Andrew's, is located at 4132 Westminster Place. She is a popular teacher of piano.

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A Grand Organ Concert was given at Exposition Music Hall on the 11th ult., for the benefit of the Good Samaritan Hospital. The following programme was given:

Organ Overture: "Semiramide"—Rossini, Alfred G. Robyn; 1. a, "Fruhlingslied"—W. Coenen, b, "Love's Proving,"—Loehr, Mrs. O. H. Bollman; 2. Quintette, a, "Andante"—b, "Scherzo"—Lachner, Mendelssohn Quintette Club; G. Heerich, Val. Schopp, 1st and 2nd Violin, Louis Mayer, Alto, P. G. Anton, Jr., Cello, Victor Ehling, Piano; Soprano Solo; "Casta Diva"—Bellini, Mrs. Louie A. Peebles; 4. Violin Solo: "Playful Rockets"—Freising, Carl Heerich, 13 years, first appearance; 5. a, "Piece Oriental"—Guilmant, b. Fantasie: "Annie Laurie"—Stainer, Alfred G. Robyn; 6. Vocal Duet: "Hear me, Norma"—Bellini, Mrs. Peebles and Mrs. Bollman; 7. Violin Solo: "Grand Valse"—Wieniawski, George Heerich; 8. Vocal Quartette: "Carnovale"—Rossini, Mrs. Peebles, Mrs. Bollman, Mess. Humphrey and Dierkes; 9. Quintette: "Finale"—Dvorak, Mendelssohn Quintette Club; 10. Organ, a, "Sublime Evening Star," b, "Pilgrim Chorus"—Wagner, Alfred G. Robyn.

The talent secured was of the very highest order and all acquitted themselves in a true and artistic manner. Mrs. Peebles and Mrs. Bollman were received with the usual enthusiasm by their host of admirers. Little Carl Heerich, only 13 years old, created the greatest admiration and was applauded to the echo. He shows the careful and remarkable training of his father George Heerich, the eminent soloist and gives promise of an enviable future

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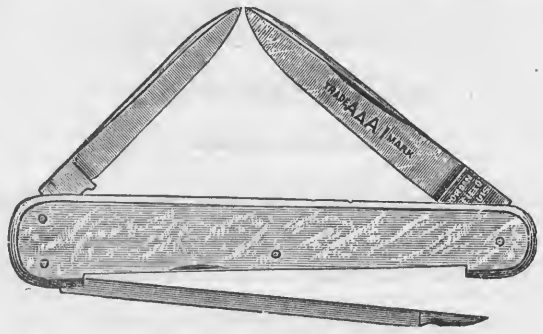

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CHORAL-SYMPHONY SOCIETY.

The Choral Symphony Society, Mr. J. Otten conductor, gave its first concert at Exposition Music Hall on the 18th ult., with Rheinberger's "Christopherus" as the principal work. It proved very successful, and scored a triumph for the principals and director. Dr. B. Merrill Hopkinson, of Baltimore, as Christopherus, was not satisfactory. Some of our local talent could have replaced him to advantage. Mrs. Corinne Moore-Lawson, of Cincinnati, has lost none of her popularity; her work was excellent in a high degree. Both Miss Urilla McDearmon and Mr. Otto Heln made a host of admirers and were received with enthusiasm. Mr. Heln's work on this occasion was specially praised.

Mr. Otten has laid the public under deep obligations to him for his tireless and eminently successful efforts, and his work in this concert proves that every concert to be given this season will be a magnificent treat.

The first concert of the Symphony series will be given Thursday, the 4th inst. The programme will offer, among other things, "Ruy Blas" overture, Mendelssohn: "Peer Gynt," Grieg; and "Pastoral" symphony, Beethoven. Mrs. W. C. Wyman, the favorite mezzo-soprano, will be the soloist. The Choral members are hard at work for the Christmas performance of the "Messiah."

VLADIMIR DE PACHMANN.

Vladimir de Pachmann was born at Odessa, July 27, 1848. His father was a professor in the University, and an amateur violinist of celebrity. Previous to taking up his abode in Russia, de Pachmann *pere* had lived in Vienna, and come in frequent contact with Beethoven, Weber, and other great musicians of the period. He was his son's first teacher. In 1866, however, young de Pachmann was sent to the Conservatorium at Vienna, where he studied two years under Professor Dachs. In 1869, the youth returned to Russia and made a successful public debut. But his performances were not satisfactory to himself, and he withdrew into private life for eight years, and devoted himself to continuous study. Another emergence failed to content the pianist, and once again he went into retirement. Two years afterward he came forth in Vienna, and this time his efforts won the approval not merely of the public, but of the virtuoso. In May, 1882, he effected his first appearance in London at one of Mr. Ganz's orchestral concerts, and interpreted Beethoven's E flat concerto, achieving, says Sir George Grove, "a brilliant success." His recitals have ever since been a regular feature of the London season, and his enormous popularity as a Chopin-player has caused him to make Chopin-programmes a specialty. In the winter seasons, M. de Pachmann's time has been filled with concert tours in France, Germany, Italy and Russia.

The *Home Journal* gives this brief estimate of Pachmann:

"In Vladimir de Pachmann we have an artist of the rarest finish—an artist who, regardless of the brutal craving of the age for noise, eclat and over-accented brilliancy, has calmly pursued an ideal of beauty in his playing that recalls Frederic Chopin. And what a Chopin-player is Pachmann! His velvety touch, polished technic and somewhat languorous style, are adapted to a hair's breadth to the ever-lovely piano works of the Polish master. Chopin, Pachmann interprets in a masterful manner. The subtle caprices, the dizzy *tempi*, the graceful coquetry veiling a sorrow, delicious, profound—in a word, Poland, her natural pride, her calamities, her rhythmic life, rich in color and suggestiveness—all these Pachmann places before you by his magical play. It is a Meissonier, perfectly painted and perfectly framed. Pachmann is the poet of pianists."

He gave his only recital in St. Louis, Monday, Dec. 1st, at Entertainment Hall, Exposition Building. The following was the programme: 1. Sonata, Op. 35. 2. Ballade, Op. 23. 3. Polonaise, Op. 40. 4. Two Nocturnes—Op. 48, No. 1; and Op. 37, No. 2. 5. Fantaisie Impromptu, Op. 66. 6. Scherzo, Op 31. 7. Four Etudes—Op. 25, No. 9; Op. 25, No. 2; Op. 25, No. 1; Op. 10, No. 5. 8. Two Mazourkas—Op. 59, No. 3; Op. 30, No. 3. 9. Two Valses—Op. 64, No. 1; Op. 42.

Nearly all the numbers are taken from Kunkel's Royal Edition.

AMBERG DOUBLE OPERA CO.

The Amberg Double Opera Co., from the Amberg Theater, New York City, including the famous prima donna, Emma Seebold, Paula Loewe, Carla Englaender, Adolph Philipp, and a large, fine company, will give a week of opera, at the Grand Hall, Exposition Building, beginning Dec. 1st. Monday night and Saturday matinee, "The Beggar Student;" Tuesday, "The Gipsy Baron;" Wednesday and Saturday night, "The Seven Suabians," romantic opera by Carl Milloecker;" Thursday, "Die Fledermaus" (The Bat); Friday, "Nanon." Large chorus and orchestra. Popular prices, $1, 75, 50 and 25 cents.

THE JANKO KEY-BOARD.

The new invention of M. de Janko, which is creating such a stir in the East, has been in course of development four or five years, and has been in use several years in Germany, where a number of manufacturers are engaged in making it for the trade. The new key-board can be added to any piano, grand, square or upright; and an organ has been built to which it is attached.

The new key-board consists of six rows of keys, placed one above the other. Each key can be struck in three different rows, either in the first, third and fifth, or in the second, fourth and sixth rows. The two lowest rows contain all the tones used. Each row contains but whole tones or steps. In the lowest row are the tones C, D, E, F sharp, G sharp and A sharp. In the second row we have C sharp, D sharp, F, G, A and B. The third and fourth rows, and the fifth and six rows are but repetitions of the first and second. The keys are joined by a piece of wood in the form of steps. Some of the keys have a black stripe on them These are the keys of F sharp, G sharp and A sharp on the first bank, and C sharp and D sharp on the second. A great advantage of the key-board is that the hand can always be in a natural position. There is no cramping or undue stretching of the fingers.

The keys on the Janko key-board are not perfectly horizontal, but are inclined towards the player. Thus the natural motion of the arm is accommodated.

The size of an octave is so reduced that an ordinary hand can span ten or twelve keys without difficulty. Chords can be given with all the notes simultaneously, instead of in *arpeggio* style.

It is a great point in the new key-board that the fingering in every scale is the same. Transposition is made a perfectly easy and mechanical bit of work.

Among the advantages of the new key-board are these:

By reason of the many rows, the hand maintains a natural position. The shorter thumb takes position below the longer fingers.

The passing under of the thumb in scales and *arpeggios* is so natural that such passages are executed with greatest ease and strictly *legato*.

All scales and chords have uniform fingering. The relative position of all technical figures and chords on the new key-board remains the same in all keys; therefore, one can transpose without difficulty. One can play half-tones strictly *legato* with one finger. This is an advantage in playing octaves and chords. Small hands can now strike with ease tenths and twelfths. The octave on the new key-board corresponds in extent with the sixth on the ordinary.

Since the relative position of the fingers in all keys remains the same, it is merely necessary to learn but one scale, or other technical figures, and one has at the same time acquired the remaining.

A vast number of new effects of artistic value; heretofore impossible, can now be introduced into musical compositions. Many works originally written for four hands, can be played with two.

The use of the new key-board in Germany has been extended enough to ensure for the invention the stamp of critical approval. The musical magnates of Lelpsic, as well as other great musical centres, have passed their judgment upon it, and that judgment has been highly favorable. All concede that with the Janko key-board can be obtained results simply impossible without it. The fact that it can be applied to any piano—grand, square or upright, the original old-style key-board still remaining in its place—is another strong argument in its favor.—*Music and Drama*

Death of J. S. Barreiras.

With deep regret, we announce the death of Mr. J. S. Barreiras, the well known piano dealer. Mr. Barreiras has been connected with the trade in St. Louis for the past twenty years and was most highly esteemed by all with whom he came in contact. His health has been steadily failing for years, and his death was not unexpected.

JENNY LIND.

In her later days Jenny Lind never went to theaters, balls, or operas. She went to hear Patti sing once, but left the hall before the performance was over, saying that Patti could act but she couldn't sing. She was rather sensitive on the subject of her rivals. She attended once a garden party given by Lady Burdett-Coutts. In the course of conversation a gentleman speaking of Christine Nilsson, called her the "Swedish Nightingale." Instantly there sprang up from a seat close by, an aged, thin woman, who pointed her finger at the speaker, and exclaimed in a voice quivering with rage: "You are wrong sir, you are grossly wrong; I am the 'Swedish Nightingale.' I am Jenny Lind!"

CITY NOTES.

Mrs. Chapelle-Knox, soprano, of Kansas City has come to this city to reside.

Mr. Louis Mayer, Jr., has returned to St. Louis, having lived for some time in Chicago.

Miss Zelisk Soboleski has returned to this country from Italy, where she pursued her vocal studies.

Miss Maggie Hennagan gave the operetta "Last Will and Testament" at the Rock Church Hall with gratifying success.

August Meyer of 1014 Morrison avenue is one of the best teachers of the zither in the west and has arranged many excellent pieces.

Welsh's Music and piano store at 821 Franklin avenue has a full line of pianos, organs, sheet music and musical instruments of all kinds.

Miss L. Wray Garey assisted in the concert given by the Royal Arcanum at Pickwick Hall on the 21st ult. She played "Satalite Polka," by Alden, with immense success.

Mrs. H. S. Praetorius, the well-known mezzo-soprano, now of Buffalo, sang Schleifarth's "Merrily I Roam" at a recent concert there and was received with great applause.

Mrs. Louis A. Peebles has a very grateful class of pupils, for they acknowledge the many great advantages they enjoy in the possession of such an eminent singer and teacher.

Signor G. Parisi is the happy father of a bouncing baby boy. No doubt he will be heard on many interesting occasions.

The Philharmonic Quintette Club is made up of Guido Parisi, first violin; John Boehman, second violin; P. G. Anton, viola; Louis Hammerstein, piano; P. G. Anton, Jr., cello.

Master C. Machacek, a pupil of Miss Nothhelfer, played Scherzo from Symyhony in A minor by Mendelssohn at a concert given at Social Turner Hall and won the greatest praise.

August Rosen, organist of the Third Congregational Church was assisted in the service of song given on the 23d ult, by Ludwig W. Hoffmann, violoncellist and Fred V. Hoffmann, violinist.

Miss Katie V. King, of Fayetteville, Ark., who spent a few months in St. Louis, left to visit relatives in the South. Miss King is a lady of the highest attainments and a most popular teacher.

The Western Conservatory of music gave a very successful musicale on the 10th ult. The programme contained numbers by Madame Adela Lucy, Miss Agnes Gray and Roscoe Warren Lucy.

Miss Rosy Faust of Compton Hill played a piano solo "March des Adelphlennes" for St. Kevin's church Festival held at Uhrig's Cave on the 14th ult. The audience greeted her with deserved applause.

Chas. H. Johnson the organist, assisted by Signor Guido Parisi, the violinist, gave a recital at Pilgrim church on the 28th ult. The programme was admirably selected and rendered in a masterly manner. Mr. Johnson will remain with the Pilgrim church the coming year.

Miss Agnes Gray the violinist took part in a teachers recital gived at Lindenwood Hall, St. Charles, Mo. Her numbers were "Berceuse" by Daube and "Mazurka de Concert" by Musin, both numbers were encored.

The Southern Jollification, duet, by Charles Kunkel received a triple encore at Webster, Mo., where it was played by Messrs. Louis Conrath and Aug. Rosen in a concert for the benefit of the Presbyterian Church there.

Wm. Maddern, leader of the Grand Opera House Orchestra introduced into his programme "Southern Jollification" the greatest success by Charles Kunkel and "I Love but Thee" the very popular song by Alfred G. Robyn.

Miss Julia Vollmer, soprano, sang at the grand opening of the Missouri Gymnasium at the Fagin building. Her rendition of "The Grave on the Heath" captivated the audience, which insisted on an encore, "Love's Proving."

H. J. Isbell, teacher of the banjo, has formed a Lady Banjo Club. It meets at the residence of Mrs. Battle, 3427 Morgan street. The members are Misses Weiss, McCormack, Richards and May. Mr. Isbell is located at 2606 Locust street.

Ray Douglas, the popular young assistant organist at Temple Israel, has gone to Corpus Christi, Texas, where he will stay for some time; before going he was presented by the choir with an elegant pin, the presentation address being made by A. G. Robyn. He leaves with the regrets of all his associates.

Miss Laura F. Fischer, the soprano, is one of our very successful teachers of the voice. Some of her pupils were highly praised at the Cincinnati college of Music. Miss Fisher is specially engaged during vacation at the Beethoven Conservatory in giving special training to teachers and such seeking instructions during that time. Miss Fisher is located at 1825 Rutger street.

The following programme was given at Oakville for the benefit of a church;

Piano Duet—"International Fantasie"—Epstein, Messrs. Conrath and Rosen; Trio for Piano, Violin and Cello (G major)—Jos. Haydn, The Famous Hoffmann Brothers Trio; Bass Solo—"Sentinel," Mr. Sam C. Black; Violin Solo—"Mazurka de Concert"—Musin, Mr. Fred V. Hoffmann, Mr, August Wm. Hoffmann,, accompanist; Duet, Violin and Piano, four hands—Piel, Messrs. F. V. Hoffmann, Conrath and Rosen: Piano Duet—"Valse Brilliant"—Moszkowski, Messrs Conrath and Rosen; Trio for piano, violin and cello—"Ave Maria," A. W. Hoffmann, Hoffmann Brothers Trio; Bass solo—"The Whale,"—Molloy, Mr. Sam C. Black; Cello solo—"Two Themes," (Russes et Ecossais), Franchonne, Mr. Ludwig W. Hoffmann, Mr. A. W. Hoffmann, accompanist; Duet, violin and piano, four hands—Piel, Messrs. F, V. Hoffmann, Conrath and Rosen.

CITY NOTES.

Otto Anscheutz attended the German Opera with great regularity.

Messrs. A. G. Robyn and Guido Parisi are engaged to play at Sedalia.

Herman Haeger, teacher of the zither and mandolin, at 711 South Broadway, is doing fine work with his pupils.

Dr. Adam Flickinger, the dentist, whose office is at 1113 Pine street, is building a very fine residence at 3435 Lafayette avenue.

Fred. Schillinger, of 2148 Salisbury street, teacher of piano and violin, is conductor of the Apollo Singing Society and Freier Mænnerchor. He is an able musician and an excellent teacher.

Signor G. Parisi played at Mrs. Daughaday's residence, 3703 Westminster Place, and at the Missouri Gymnasium on the 22nd ult.

The Orpheus Sængerbund, under the direction of Fred. W. Norsch, gave a concert on the 23rd ult. Sig. Guido Parisi played a violin solo and trio.

The Liederkranz Club gave a concert on the 29th ult. Among the numbers were a Quartette by Beethoven and a Quintette by Judassohn, rendered by Sig. Parisi.

Mr. Charles Streeper, of the Grand Opera House Orchestra, is delighting patrons with his cornet solo, "Russian Fantasia." Mr. Streeter has made himself very popular.

Louis J. Dubuque, organist of the Rock Church and teacher of vocal music at the academies of Sacred Heart and Loretto, has a large and successful private class of vocal pupils.

I. L. Schoen, the violinist, and director of Schoen's Orchestra, has introduced into his repertoire all the latest and best novelties of this country and of Europe, where he took special pains in looking them up. He has added "Southern Jollification." by Charles Kunkel, and will play it during the season.

Gilbert & Sullivan's comic opera, "The Mikado," will be given at Carondelet, on 5th inst., for the benefit of the poor. The cast is as follows: Mikado, F. M. Duggan; Nanki-Poo, Henry L. La Barge; Ko-Ko, H. N. Poepping; Pooh-Bah, Albert Wegman; Pish-Tush, Dr. H. C. Harkins; Yum-Yum, Miss Freda Stone; Pitti-Sing, Miss Madge Terry; Peep-Bo, Miss Eunice Chase; Kattisha, Miss Teresa Finn. George Enzinger will be the pianist, assisted by Jacob Moerschel.

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G. JAY TOMPKINS, Druggist.

Green Island, N. Y., Feb. 11, 1889.
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To my dear friend J. A. Kieselhorst.

TRUE HEARTS.

(Sur Thêmes de Terschak.)

Moderato. ♩=69.

Charles Kunkel.

Cantabile.

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

rit. *a tempo.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

p *p*

Ped. Ped. Ped. Ped.

p

Ped. Ped. Ped. Ped.

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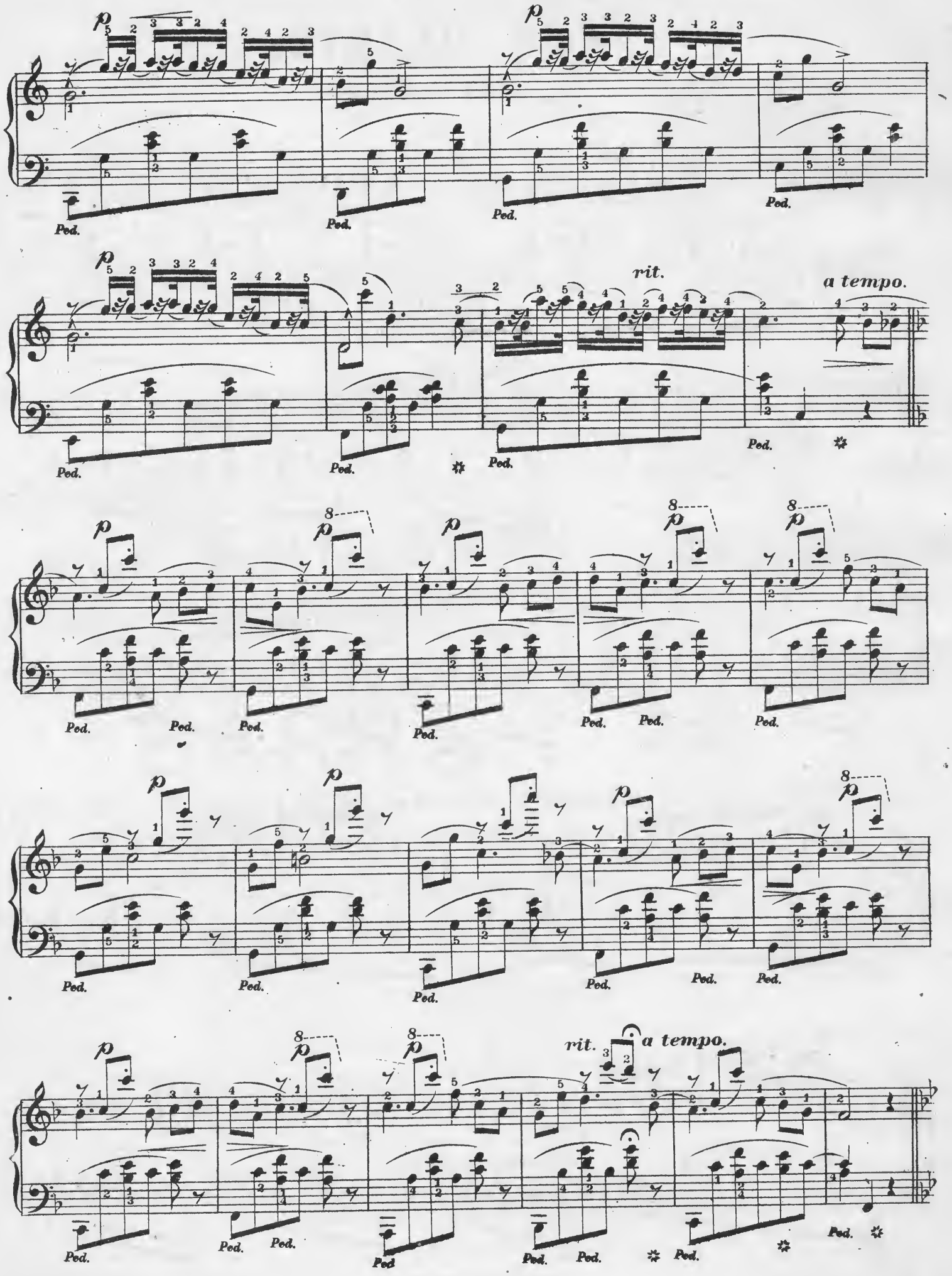
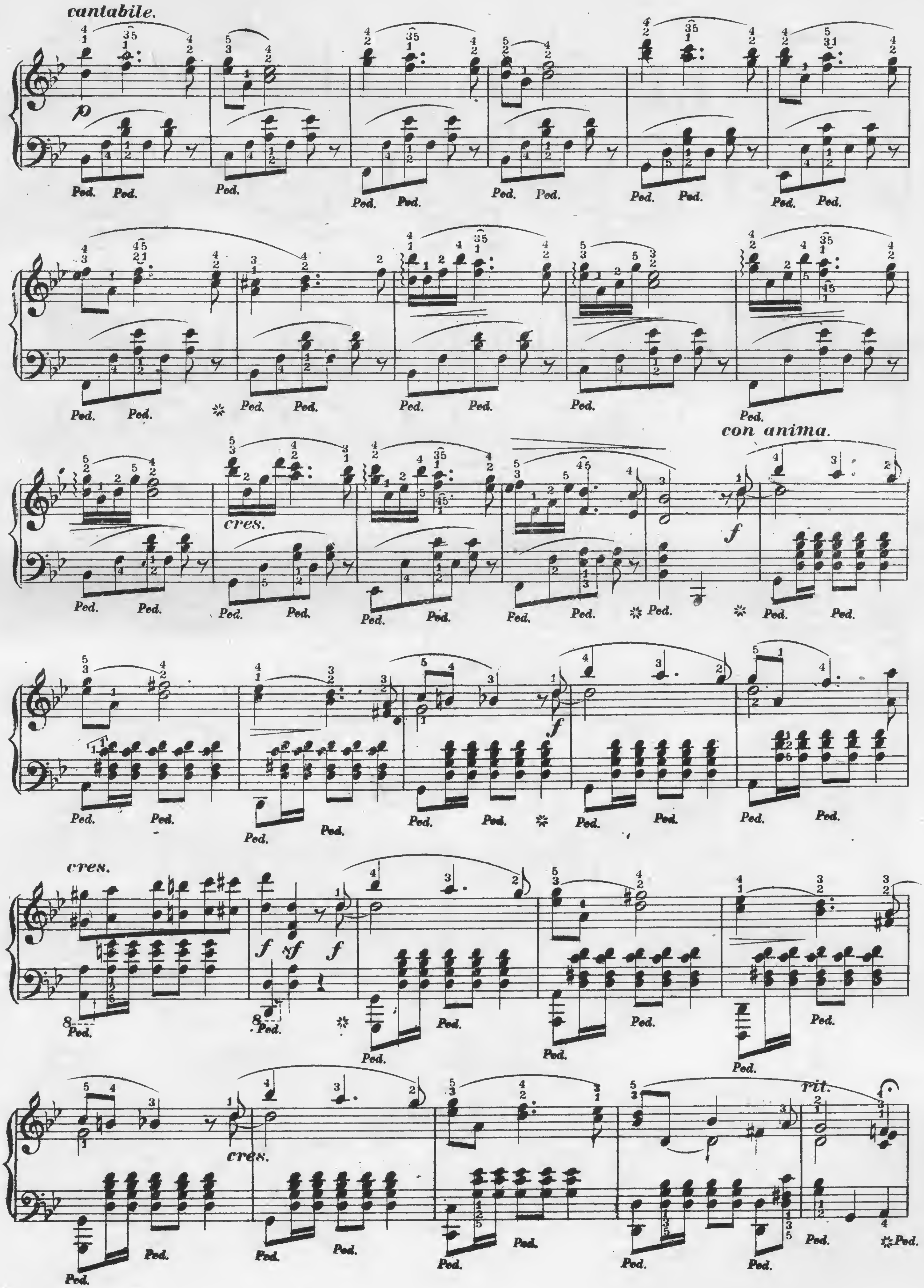

rit.
a tempo.
rit.
a tempo.


cantabile.
p
Ped.
cres.
con anima.
f
sf
rit.

a tempo.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

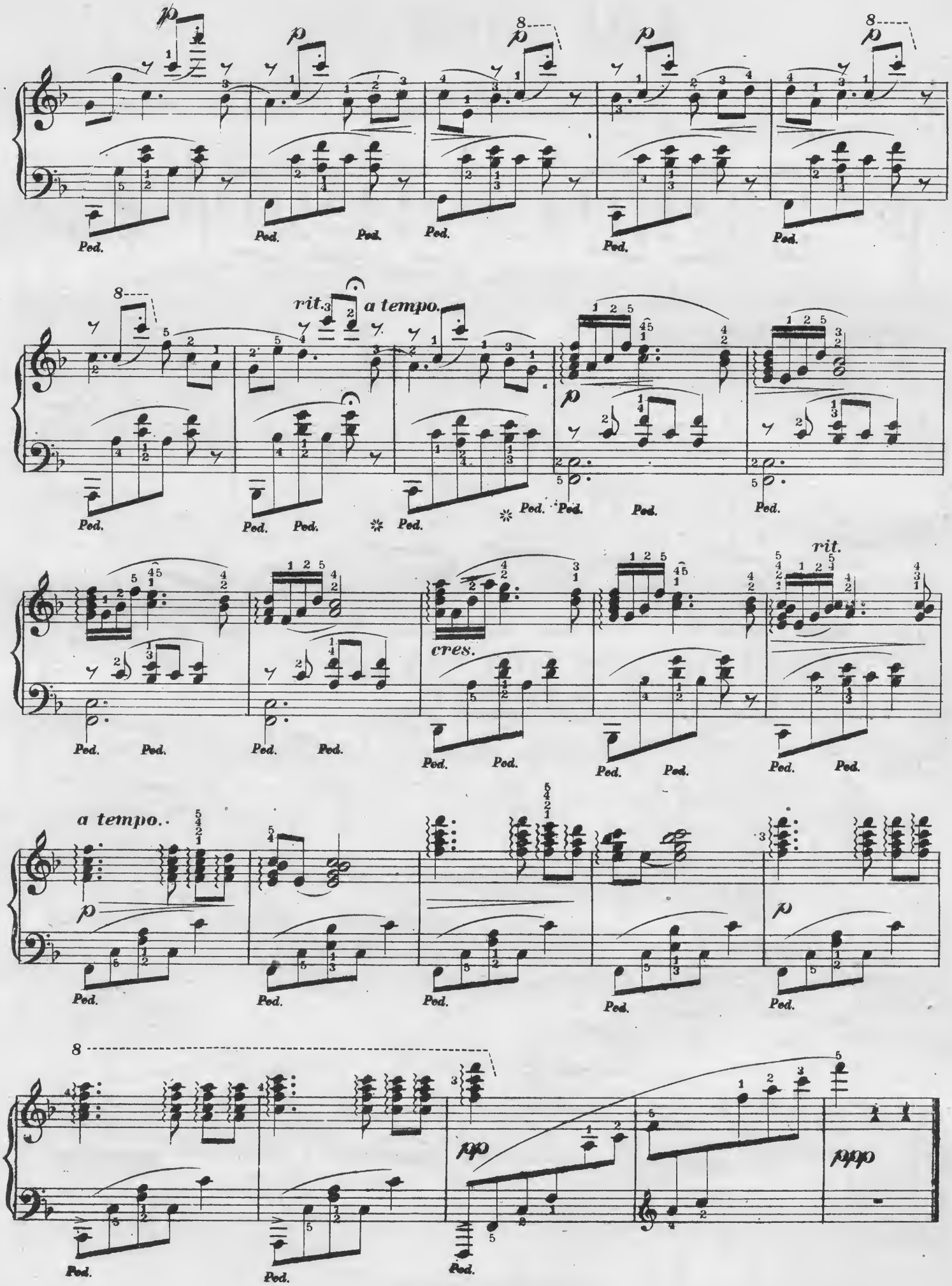
Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

rit.

a tempo.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*


rit.
a tempo.
cres.
rit.
a tempo.
Ped.

AUFSCHWUNG.

(SOARING.)

R. Schumann Op.12. Nº 2.

Sehr rasch *(Very fast)* ♩.=104.

Chords containing too large a stretch for the right hand may be divided with the left as indicated by the small notes.

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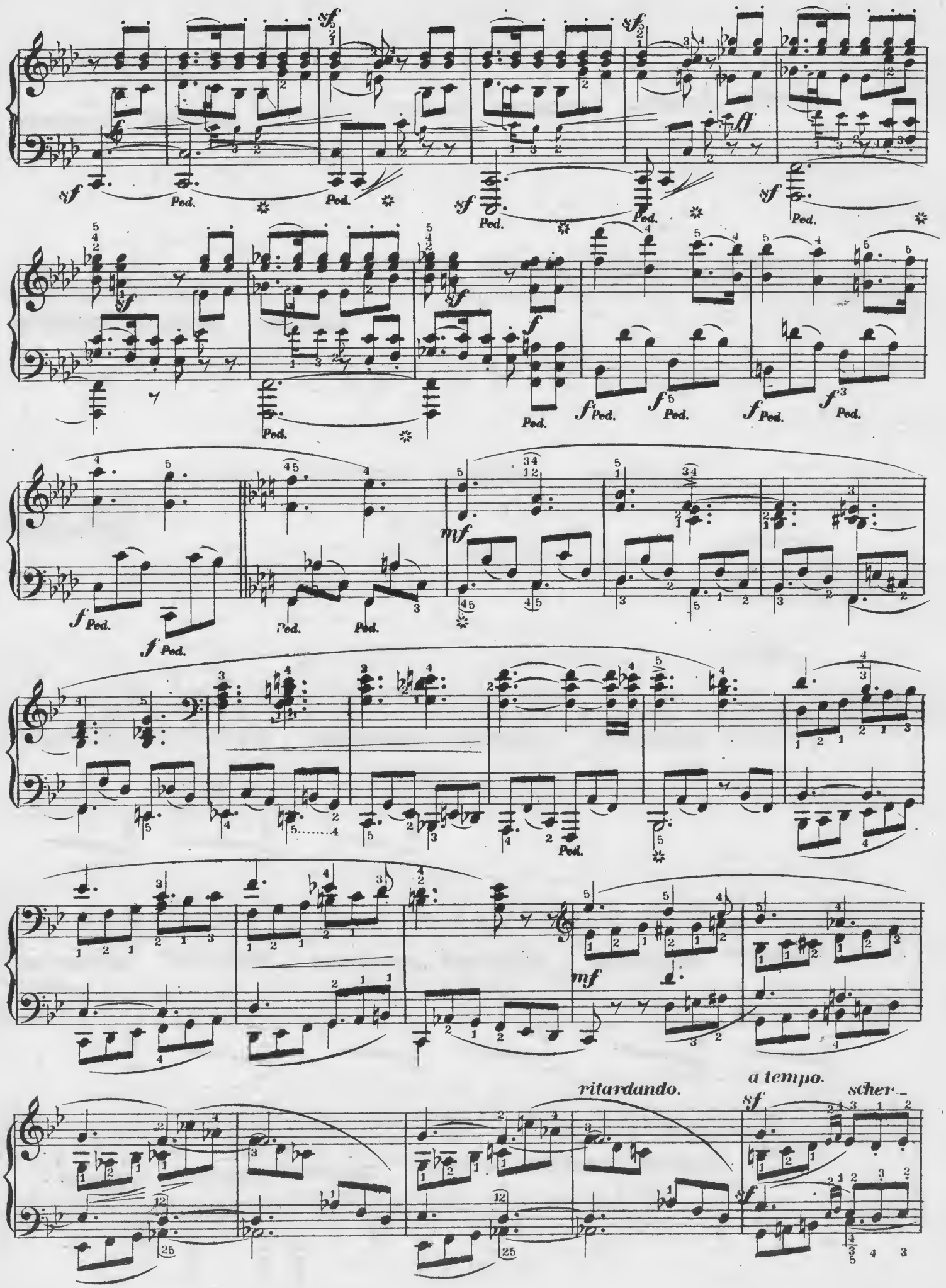
p

ritardando.

a tempo.

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.


ritardando.
a tempo.
scher-

xando.

sf

sf

Ped.

sf

sf

Ped.

ritardando.

a tempo.

mf

Ped.

Ped.

p

a. Small hands can omit the octave for the left hand and play part of the notes for the right hand.

ritardando.

a tempo.

mf

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped.

sf f sf

Ped.

sf sf ff f f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

WARUM?

WHY!

R. Schumann Op. 12. Nº 3.

Langsam und zart. ***(Slow and tender)*** ♩ = 60.

p

Ped. Ped. Ped. Ped. Ped. ✲ Ped. Ped.

ritenuto.

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

Ped. Ped. Ped. ✲ Ped. Ped. *sf* Ped. ✲ Ped. Ped.

sf *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

rit. ***a tempo.***

sf *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

✲ Ped. Ped. Ped. ✲ Ped. Ped. Ped.

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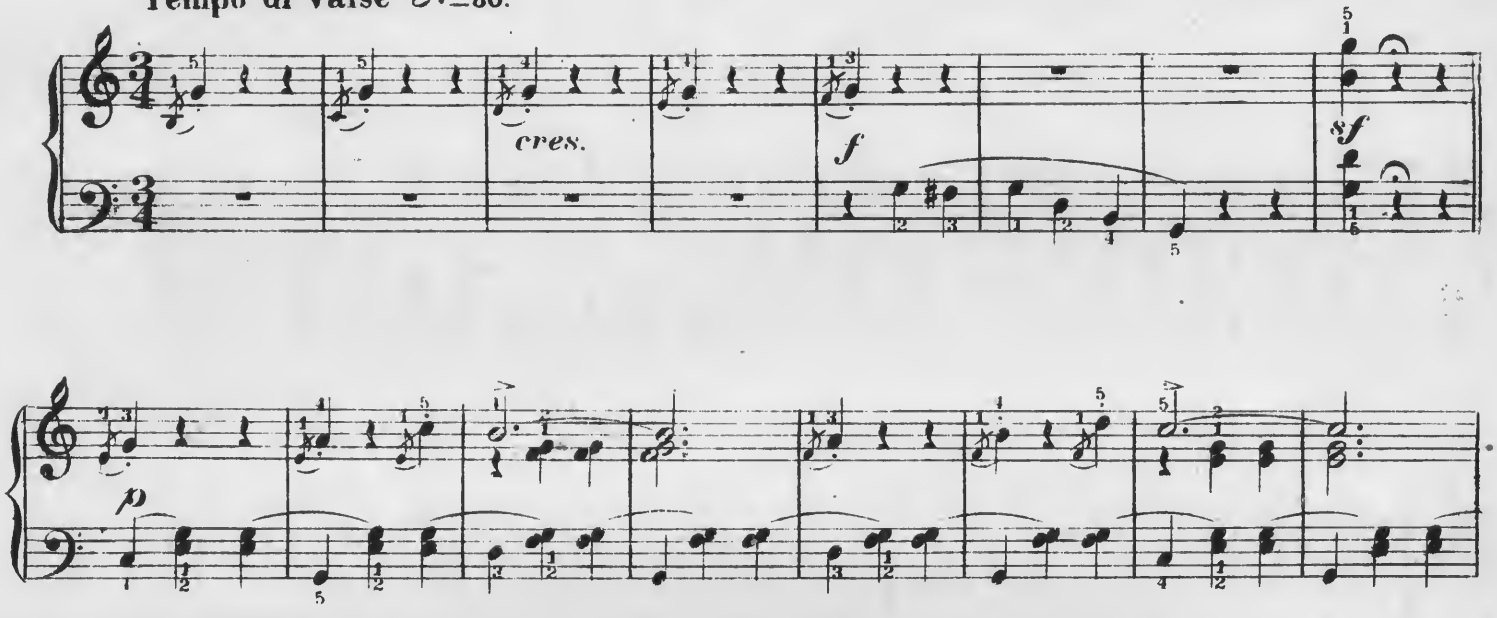
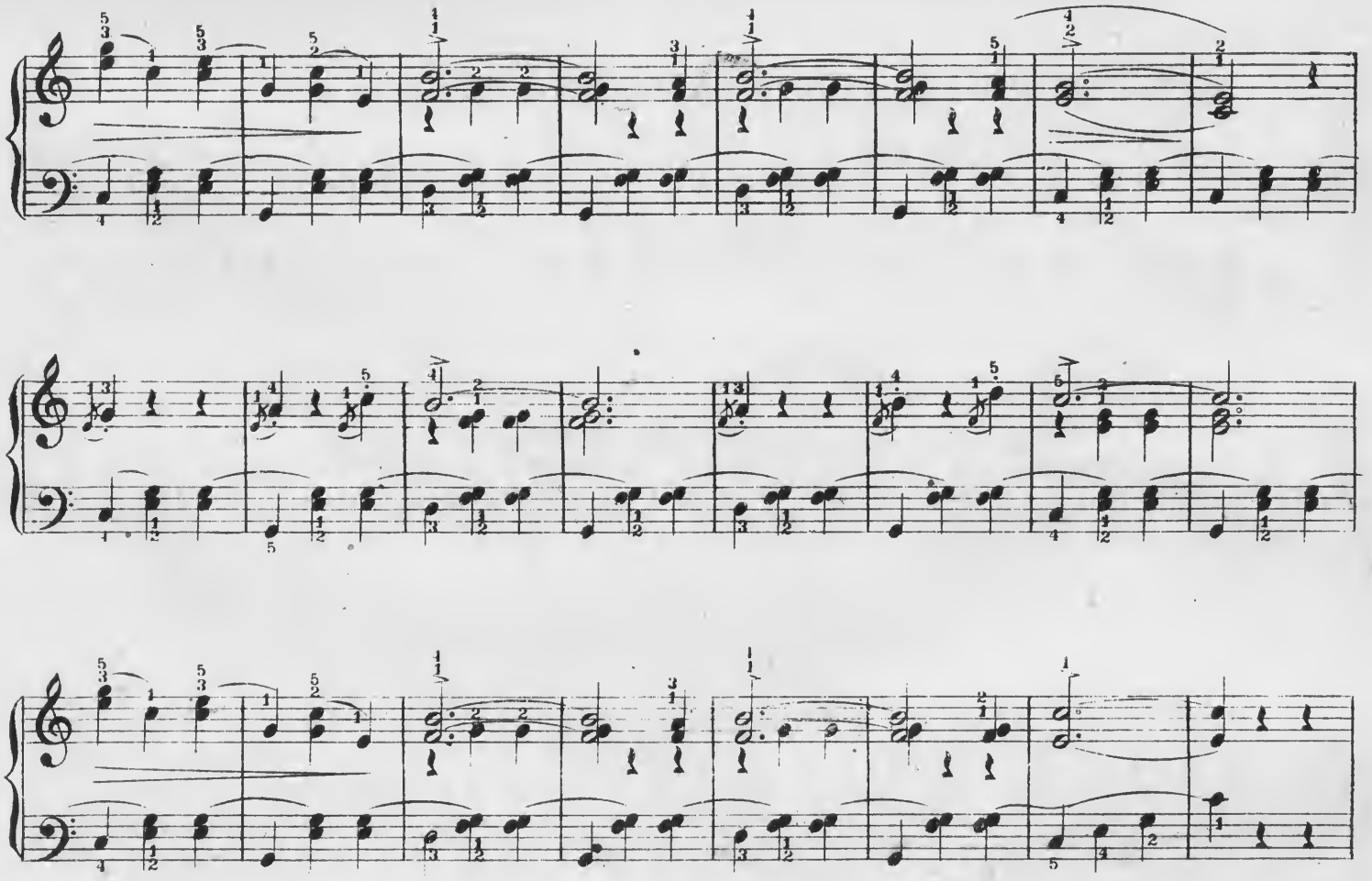
ROSETTE.

VALSE.

G. Bachmann.

Tempo di Valse ♩.=80.





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p *cres.* *f*

p *cres.* *f*

p

1.

2.

f

leggiero.
ben cantando e sostenuto.

dolce.

cres.

f

pp *sostenuto.*

cres.

f

cres.

f

f

1.

2.

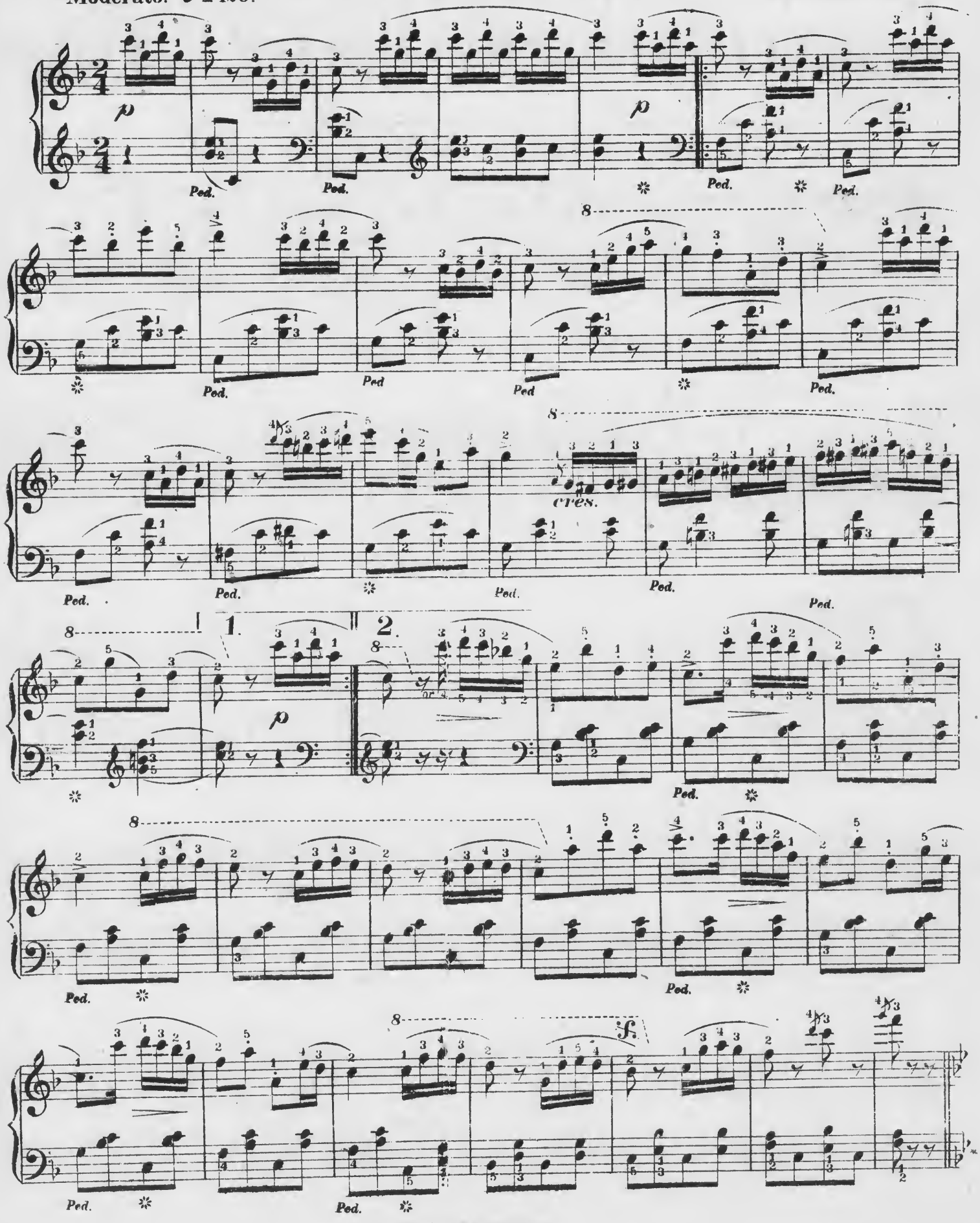
f

HAPPY BIRDLINGS.

RONDO.

Moderato. ♩ = 126.

Carl Sidus Op. 217.



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TRIO. *Giocoso.*

p

Ped. ✲ Ped. Ped.

8

mf

Ped. Ped. ✲ Ped. ✲ Ped. ✲ Ped. Ped. Ped.

8

cres. *sf* *p*

Ped. Ped. Ped. Ped. ✲ Ped. ✲

8

mf

Ped. ✲ Ped. ✲ Ped. Ped. ✲

cres.

Ped. ✲ Ped. Ped. Ped. ✲ Ped. ✲

Repeat from the beginning to 𝄋 then go to the finale

FINALE.

8

f

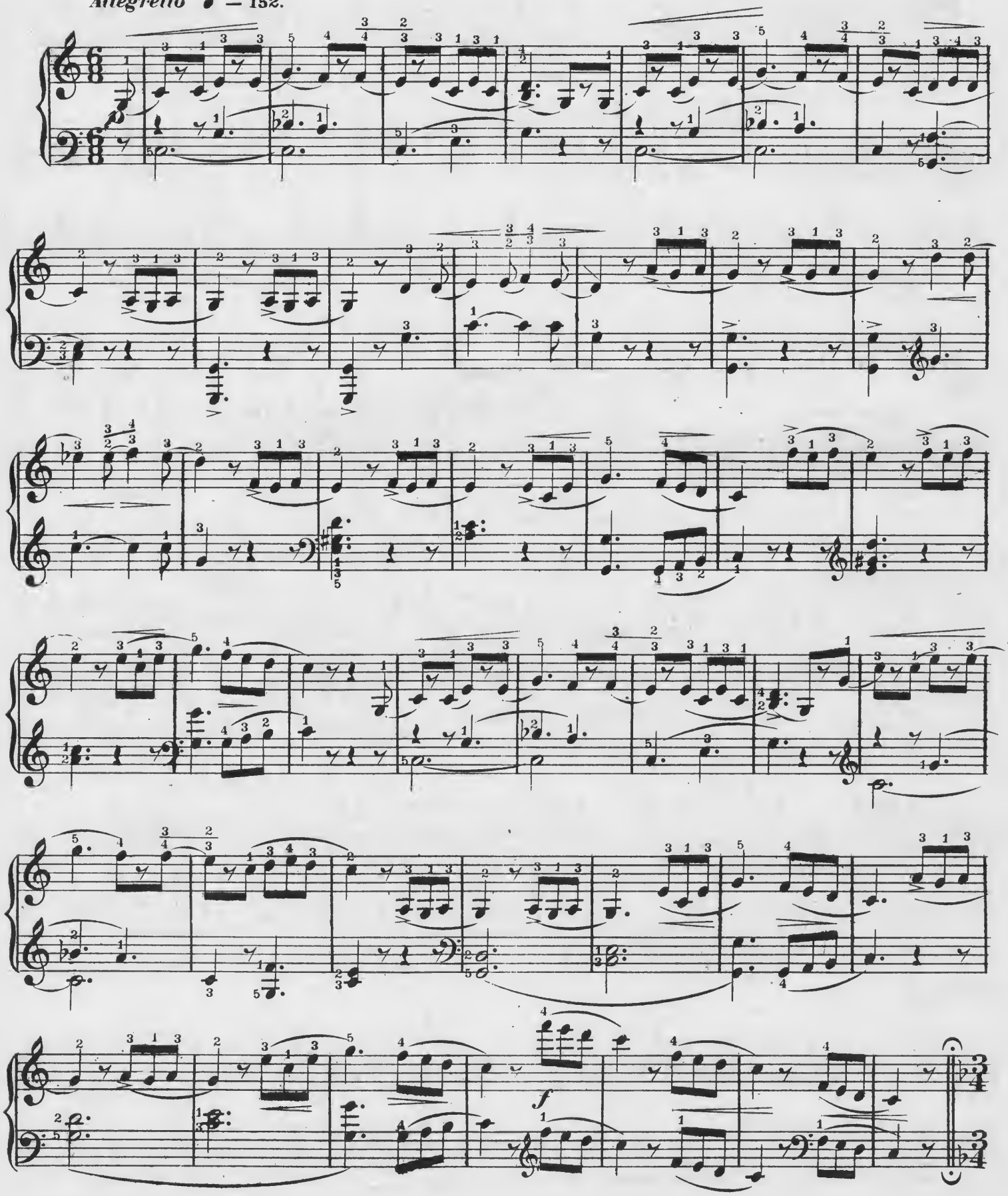
Ped.

WILLIAM TELL.

(*Rossini*)

Carl Sidus Op.132.

Allegretto ♩ — 152.



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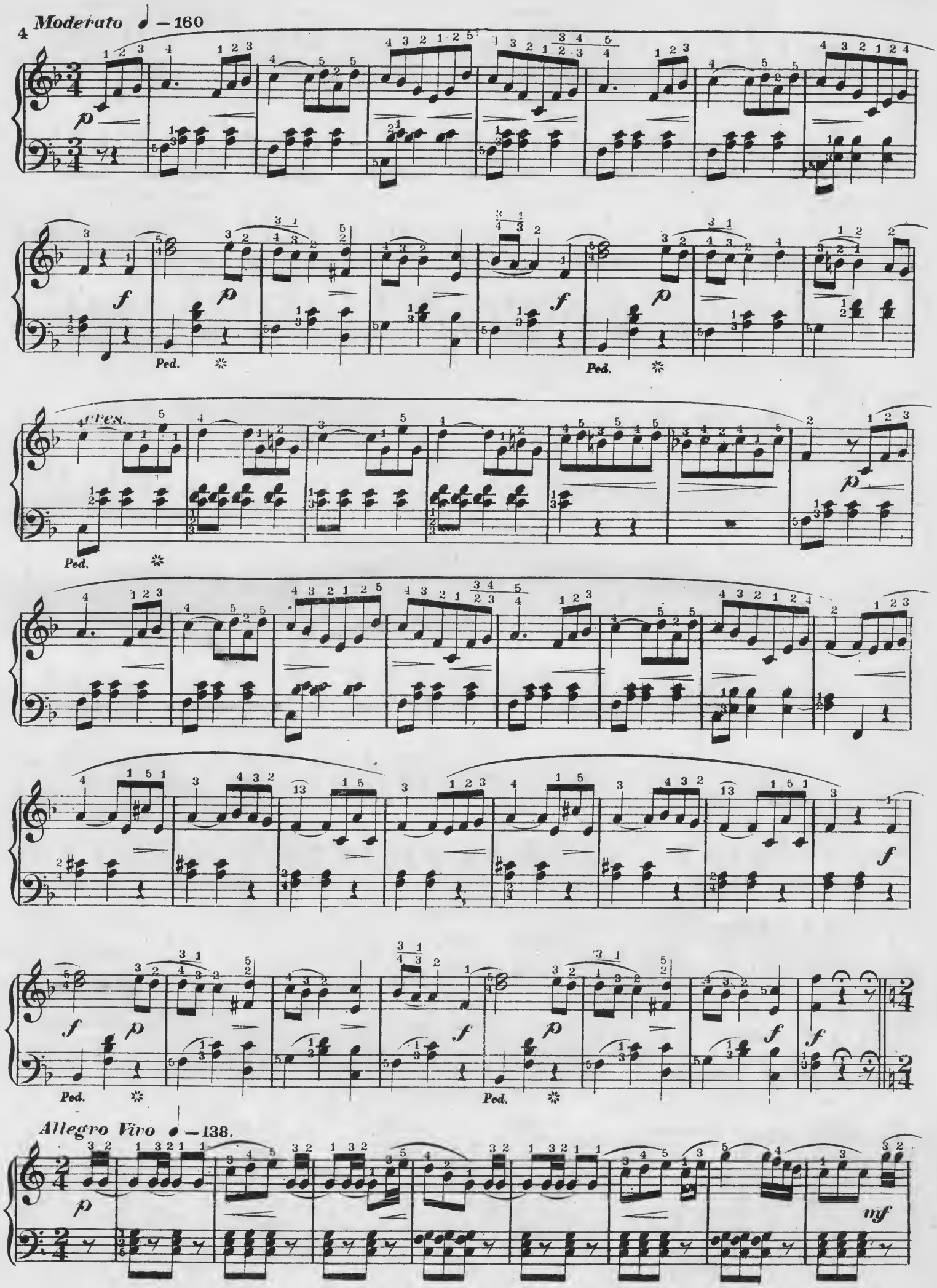
Moderato ♩ = 160
Ped.
cres.
Allegro Vivo ♩ = 138.

2d time *ff*

mf

1.

ff

2.

mf

mf

f

f

f

f

8

f

sf

AVE MARIA.

Schubert – Liszt.

Lento assai. ♪ = 72.
dolce molto espress e legato.

p

riten. pp molto smorz.

gli accompagnamenti sempre dolcissimo.

il canto sempre marcato ed espressivo.

il canto

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sempre ben marcato.

cres.

stringendo.

rf

rit dolcendo.

smorzando.

dolcissimo

cres. ed accelerando. *sf*

molto dim. e ritardando.

pp

dolcissimo delicatamente.

p

il canto sempre marcato ed espressivo.

gli accompagnamenti sempre p

r.h.

dolcissimo.

leggierissimo.

un poco più animato.

sempre staccato.

più cres.

molto vf

dimin.

pp leggierissimo.

or thus.

smorzando.

pp

r.h.

smorzando.

accelerando e cres. molto.

ff

diminuendo e ritenuto - - - - molto.

l. h.

non troppo presto.

p dolce

r. h.

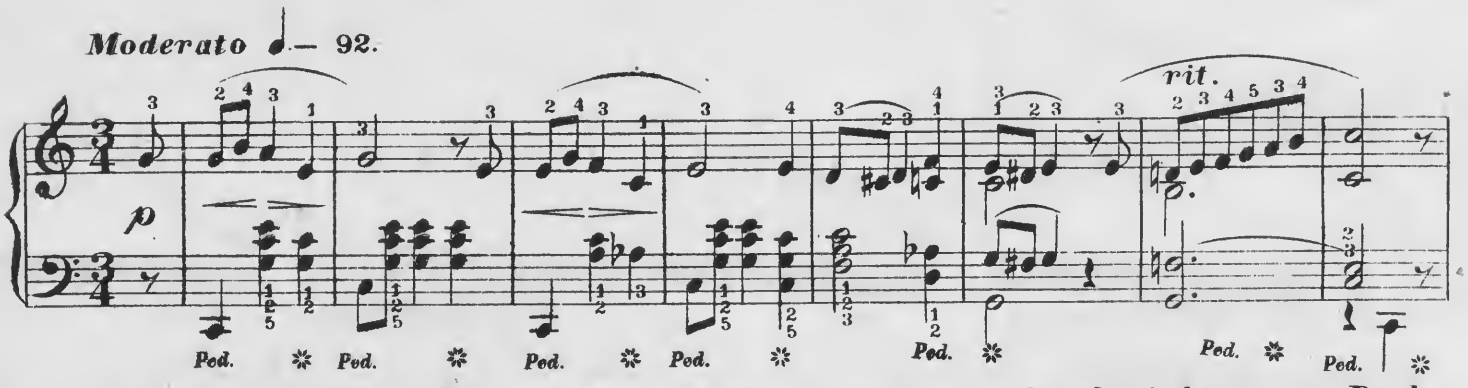
r.h.

I'VE BEEN DREAMING.

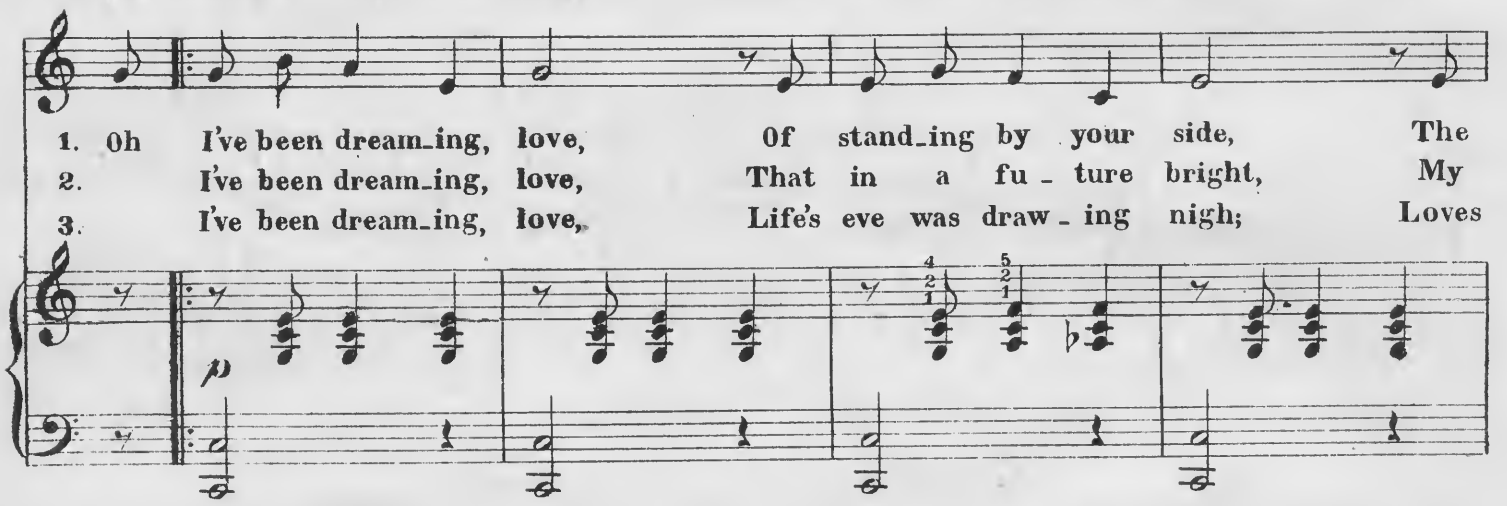
(*MEIN TRÄUMEN.*)

Translation by H. Hartmann.

Words by Emma J. Bell. Franklin E. Cook.

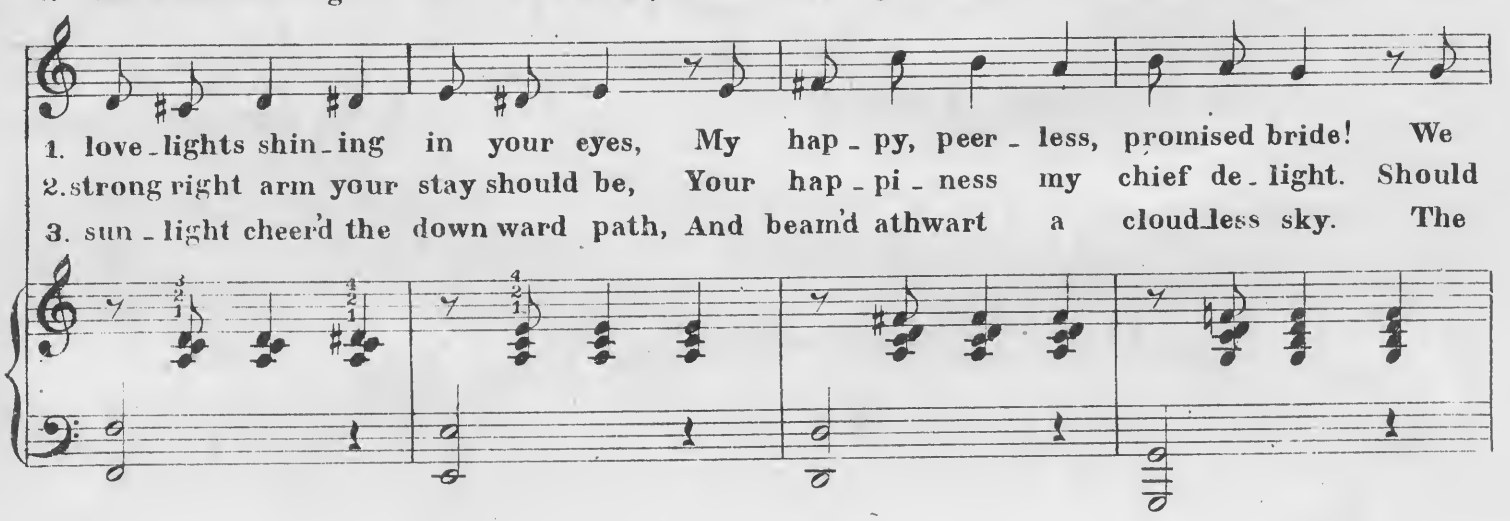


3. *wieder träumt' mir's, Lieb: Der Le_bens_a_bend sinkt; Doch*
2. *träumte künft'_ges Glück, Dass einst der Tag be_ginnt, Da*
1. *Im Traum des Glü_ckes Lenz Hab' wie_der ich ge_schaut Den*



1. Oh I've been dream_ing, love, Of stand_ing by your side, The
2. I've been dream_ing, love, That in a fu_ture bright, My
3. I've been dream_ing, love, Life's eve was draw_ing nigh; Loves

3. *Lie_bes_licht be_glänzt den Pfad, Der Strahl am A_bend_himmel blinkt_ Das*
2. *die_ser Arm Dich schützt und trägt; Dein Glück und meins zu_sammenrinnt Käm*
1. *Glanz des Au_ges lie_be_hold, Die mir ge_lob_te: schö_ne Braut Die*



1. love_lights shin_ing in your eyes, My hap_py, peer_less, promised bride! We
2. strong right arm your stay should be, Your hap_pi_ness my chief de_light. Should
3. sun_light cheer'd the down ward path, And beam'd athwart a cloud_less sky. The

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3. *Licht er-blass-te, Lieb-- Der letz-te Glanz dem Gang Auf*
2. *Kummer ü-ber Dich, Kränkt' Dich manch bit-t'res Wort, Dann*
1. *Lip-pe haucht den Eid Von Lieb', Be-stän-dig-keit Und*

1. breath'd those ho-ly vows, Of love and con-stan-cy, With
2. wea-ry care o'er take, Or bit-ter grief draw near, Your
3. light was fad-ing, love, The last pale ray that gleam'd Up-

3. *dim-brem Er-den-pfad war der, Der Deinem lich-ten Aug' ent-sprang. Nun*
2. *ruht' Du aus an meiner Brust, Die Zäh-re küsst vom Aug' ich fort-- Ein*
1. *Hand in Hand und Herz bei Herz Wir schwuren für die E-wig-keit' Ja,*

1. hand, in hand, and heart to heart, We plighted for e-ter-ni-ty Yes
2. rest should be up-on my breast, My hand would dry each fall-ing tear A
3. on my dark'ning sight was that Which in your ten-der glan-ces gleam'd The

rit.

3. *alt zu sein- es ist kein Traum; Den Schei-tel bleicht des Al-ters Schnee. Bei*
2. *Bess-rer hat Dich nun im Bann, Be-rei-tet Dei-nes Le-bens Glück Dein*
1. *wie-der träumt mir von der Zeit Der eit-le Traum der schönsten Nacht, Der*

1. I've been dreaming o'er a-gain, That vain sweet dream of long a-go That
2. hand-less ten-der love than mine Now smoothes for you lifes rug-ged way; Your
3. grow-ing old, love, is no dream; Up-on my brow is winters snow, The

Dir zu sein in letz_ter Stund Ein eit_ler Traum war's vol_ler Weh! Ich
Herz ward jenem ab_ge_wandt Der sich in Träumen sehnt zu_rück. Ich
mich beherrschte je_de Stund' Die Erd' zum Himmel mir ge_macht. Ich

rit.

once fill'd all my wak_ing hours And made a par_a_dise be_low. Oh
heart has care_less grown of one Whose dreams still fond_ly backward stray. Oh
hope to die in loves em_brace Is but a dream of long a_go. Oh

rit.

träumt' von sü_sser Lieb' Den hehrsten Traum; al_lein Er

I've been dream_ing, love, The fondest dreams of you, They

Ped. Ped. Ped. Ped.

schwand schon vor dem Morgenlicht Die Träume blei_ben e_wig Schein Ich

van_ish with the morning light, Those dreams of you can ne'er come true. Oh,

Ped. Ped. Ped. Ped.

träumt' von sü - sser Lieb *Den hehrsten Traum al - lein* *Er*

I've been dream - ing, love, The fondest dreams of you, They

Ped. Ped. Ped. Ped.

1. 1st & 2nd Verse.

schwand schon vor dem Morgenlicht *Die Träume blei-ben e - wig Schein*

f *rit.*

van - ish with the morning light, Those dreams of you can ne'er come true.

rit.

Ped. Ped.

3. *Und* 2. 3rd Verse.
2. *Mir Träume blei - ben e - wig Schein.*

2. Oh dreams of you can ne'er come true
3. Oh

rit.

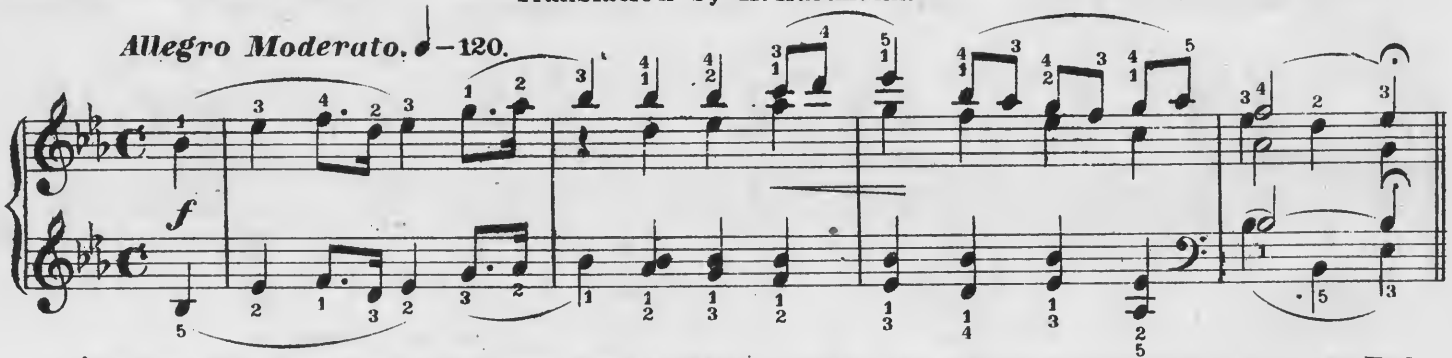
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

THE FIRST LETTER.

(DER ERSTE BRIEF.)

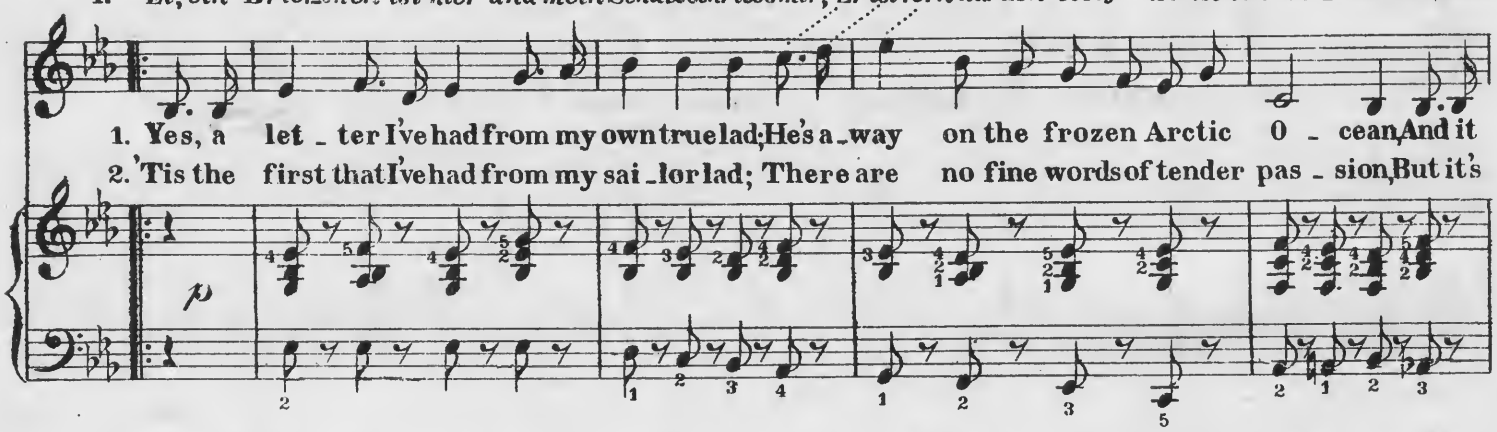
Words by F. E. Weatherly. Translation by H. Hartmann. Music by J. L. Molloy.

Allegro Moderato. ♩ = 120.



2. *'Sist vom Schatz ja ein Brief, Der vom Meer ein lieb, Seine Lieb' er gesteht ganz scheu und lei - se Und er*

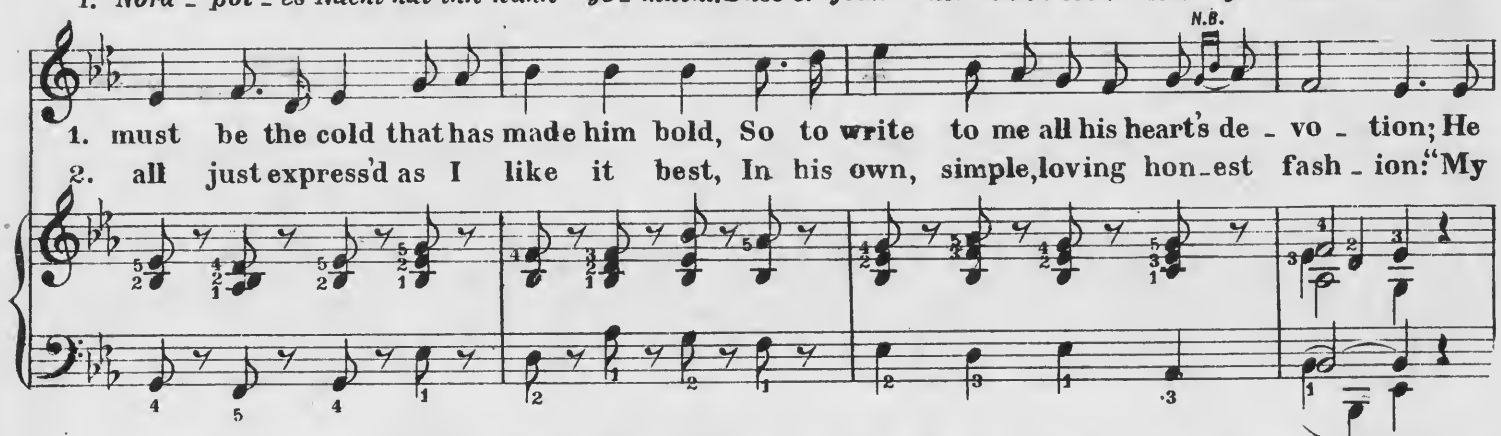
1. *Et, ein Brief_chen ist hier und mein Schatz schrieb's mir; Er ist fern auf den eisig nord'schen Se'- en Und des*



1. Yes, a let - ter I've had from my own true lad; He's a - way on the frozen Arctic O - cean, And it
2. 'Tis the first that I've had from my sai - lor lad; There are no fine words of tender pas - sion, But it's

2. *hat es ge_sagt Grad wies mir be - hagt In so schlich - ter, so biedrer, lie - ber Wei - se: Mein*

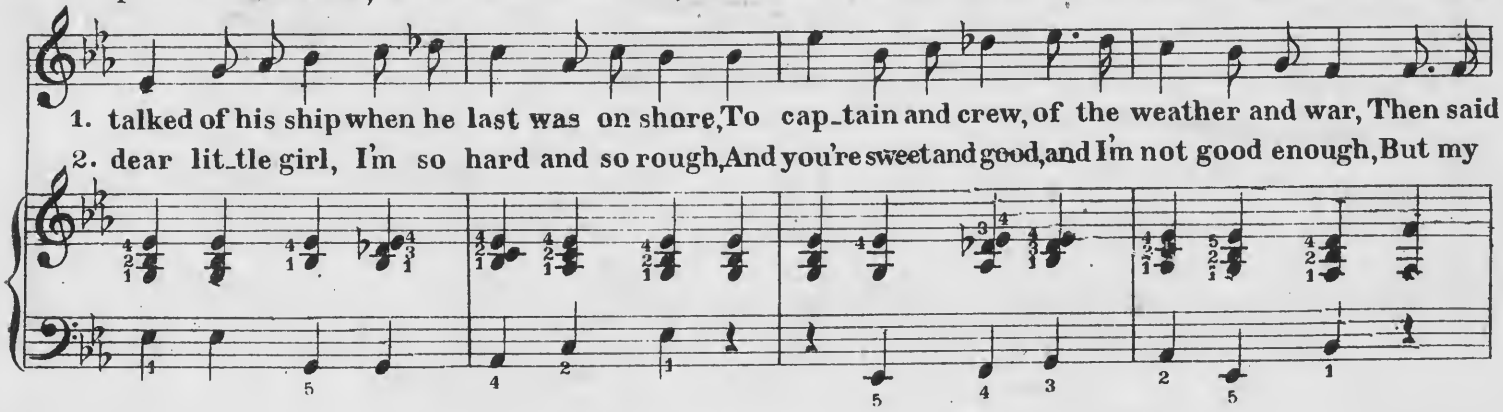
1. *Nord - pol - es Nacht hat ihn kühn ge - macht. Dass er jetzt mir kann seine Lieb' ge - steh - en. Er*



1. must be the cold that has made him bold, So to write to me all his heart's de - vo - tion; He
2. all just express'd as I like it best, In his own, simple, loving hon - est fash - ion: "My

2. *lieb - herzig Kind, bin so rauh und so schlicht Und Du sanft und gut und für Dich pass ich nicht. Ach mein*

1. *sprach nur vom Schiff, als er letzt lich im Ort, Vom Steu - rer und Volk, von dem Wet - ter und Krieg. "Und," sagt*



1. talked of his ship when he last was on shore, To cap - tain and crew, of the weather and war, Then said
2. dear lit - tle girl, I'm so hard and so rough, And you're sweet and good, and I'm not good enough, But my

The small notes are ad. libitum.

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2. *Herz es ist treu, doch herb die Lieb' in mir Und ich lieb' Dich ja immer, ach, ja im - mer" Ob wohl*
1. *er "ich muss fort!" und sonst kein Sterbenswort Und doch war er mir minne, Ich ward's in - ne Und ich*

1. he "I must go," and nothing, nothing more, Tho' I knew that he loved me, O so dear - ly, And I
2. heart it is true, my love, my love is tough, And I love you for-ev - er, And for - ev - er." I may

colla voce.

2. *auch mit der Zeit mancher Brief noch kommt, Die - sen hier will ich nie ver - gessen,*
1. *wusst', dass sein Herz war voll Schmerz, voll Schmerz. Als das Schiff stach zur See so froh und*

1. knew that my lad was so sad, so sad, As the ship sailed a-way, so gay and
2. have ma - ny let - ters in days to come, But there's one that will be for-got-ten

2. *nim - mer.*
1. *lus - tig.*

'Sist vom Schatz auf dem Meer ja der

1. cheer - ly.
2. nev - er.

It's the first that I've had from my

Ped. Ped. Ped. Ped. Ped.

er - ste Brief; Steht ge - schrie - ben in dem Herzen auf im - mer.

poco lentando. *rall. ad lib.*

own true lad, And it's writ in my lov-ing heart for - ev - er.

colla voce.

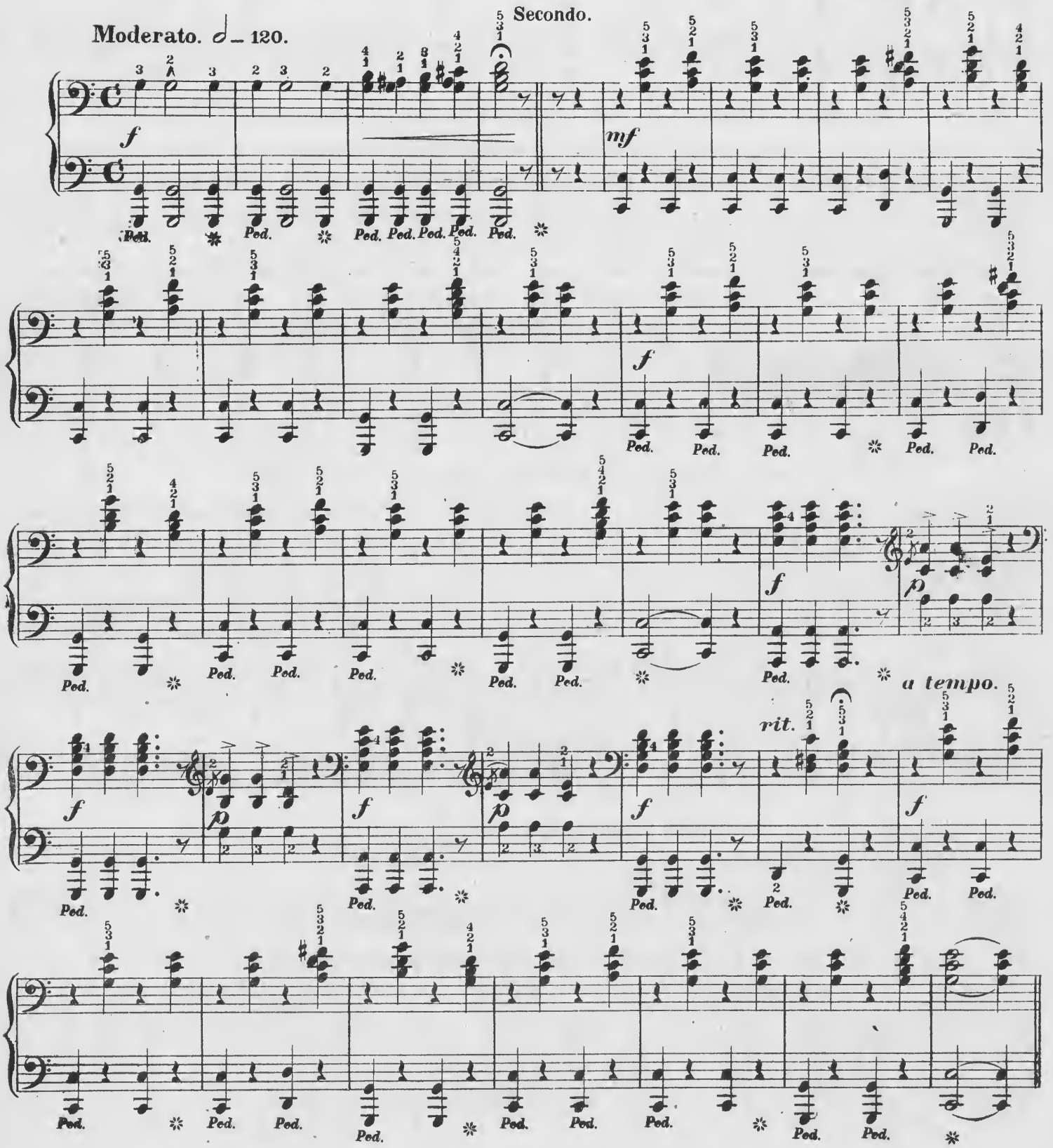
Ped. Ped. Ped.

SOUTHERN JOLLIFICATION.

PLANTATION SCENE.

Synopsis: Darkies gathering at twilight after a day of cotton picking in the fields. Uncle Joshua leads off with his favorite song "I'm a happy little Nig" which is responded to by all the darkies in a grand "Hallelujah" Then follow the irresistible Hoe down and Banjo solo while the dusky queens are up and tripping light fantastic steps to the pride of their enraptured swains — The enthusiasm is catching and all join in a grand wind up.

Charles Kunkel.



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SOUTHERN JOLLIFICATION.

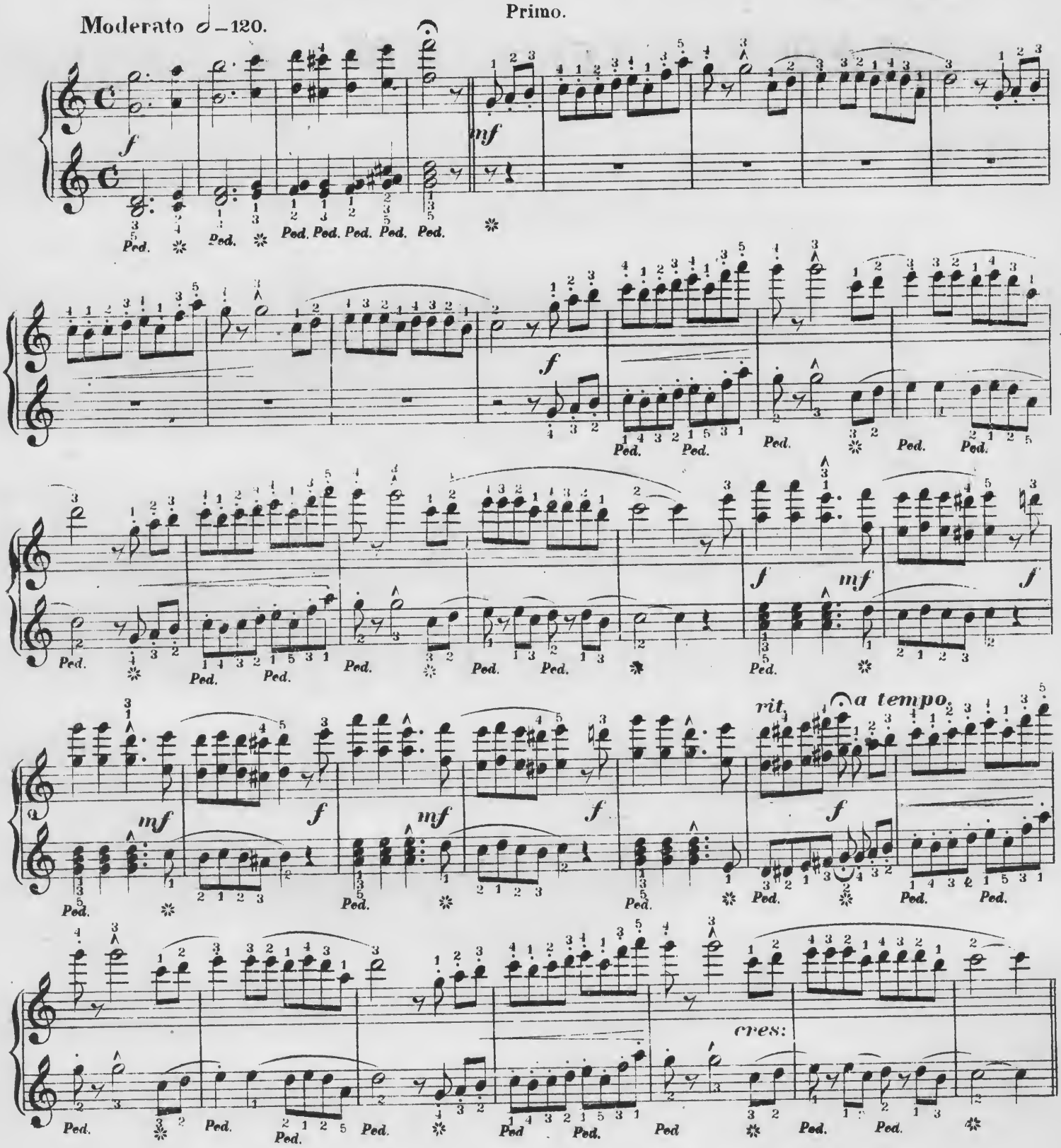
PLANTATION SCENE.

Note. This piece produces an immence effect for exhibitions, commencement exercises etc. when it is accompanied with Bones, Drum, Tambourine, Clogs, Triangle and Sand paper pads. The Sand paper pads are used in the Banjo Solo to imitate the shuffling of the feet in dancing. The effect produced is most realistic. Parts for the instruments and Sand paper pads may be obtained of Kunkel Bros. Price 50 ¢

Charles Kunkel.

Moderato ♩=120.

Primo.



Secondo.

Halle-lu-jah, Halle-lu-jah, Oh Glo-ri-a! Halle-lu-jah, Halle-lu-jah, Oh Glo-ri-a!

p *mf* *f* *mf* *f* *ff*

Ped. Ped. Ped. Ped. Ped. Ped.

or thus.

N.B.

p *sf* *sf* *sf* *sf* *sf* *sf*

Ped. Ped. Ped. Ped. Ped. Ped.

N.B. Should the syncopation be too difficult play as indicated by small notes.

sf *sf* *sf* *sf* *mf*

Ped. Ped. Ped. Ped. Ped. Ped.

ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Banjo Solo.

mf

Ped. Ped. Ped.

Primo.

N.B. Halle - lu - jah, Halle-lu - jah, Oh Glo - ri - a! Halle-lu-jah, Halle-lu-jah, Oh Glo - ri - a!

8

p *mf* *f* *mf* *f* *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

p *sf* *sf* *sf* *sf* *sf* *sf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

sf *sf* *sf* *sf* *sf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

mf *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ff *cres.* Long Pause.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

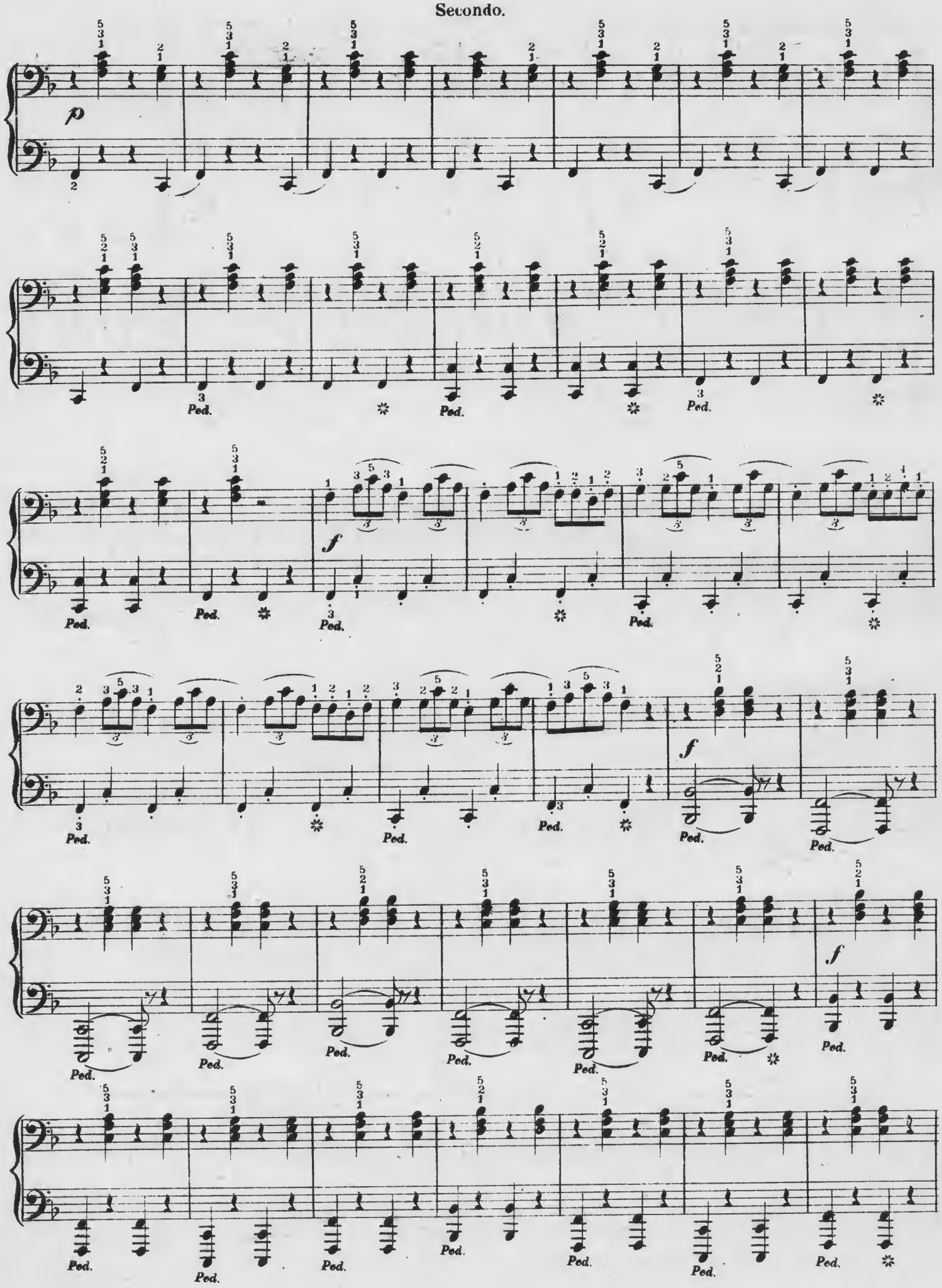
When accompanied by Bones, Sand paper pads there is a solo for them of four measures between the first part and the commencement of the Banjo solo.

Secondo.

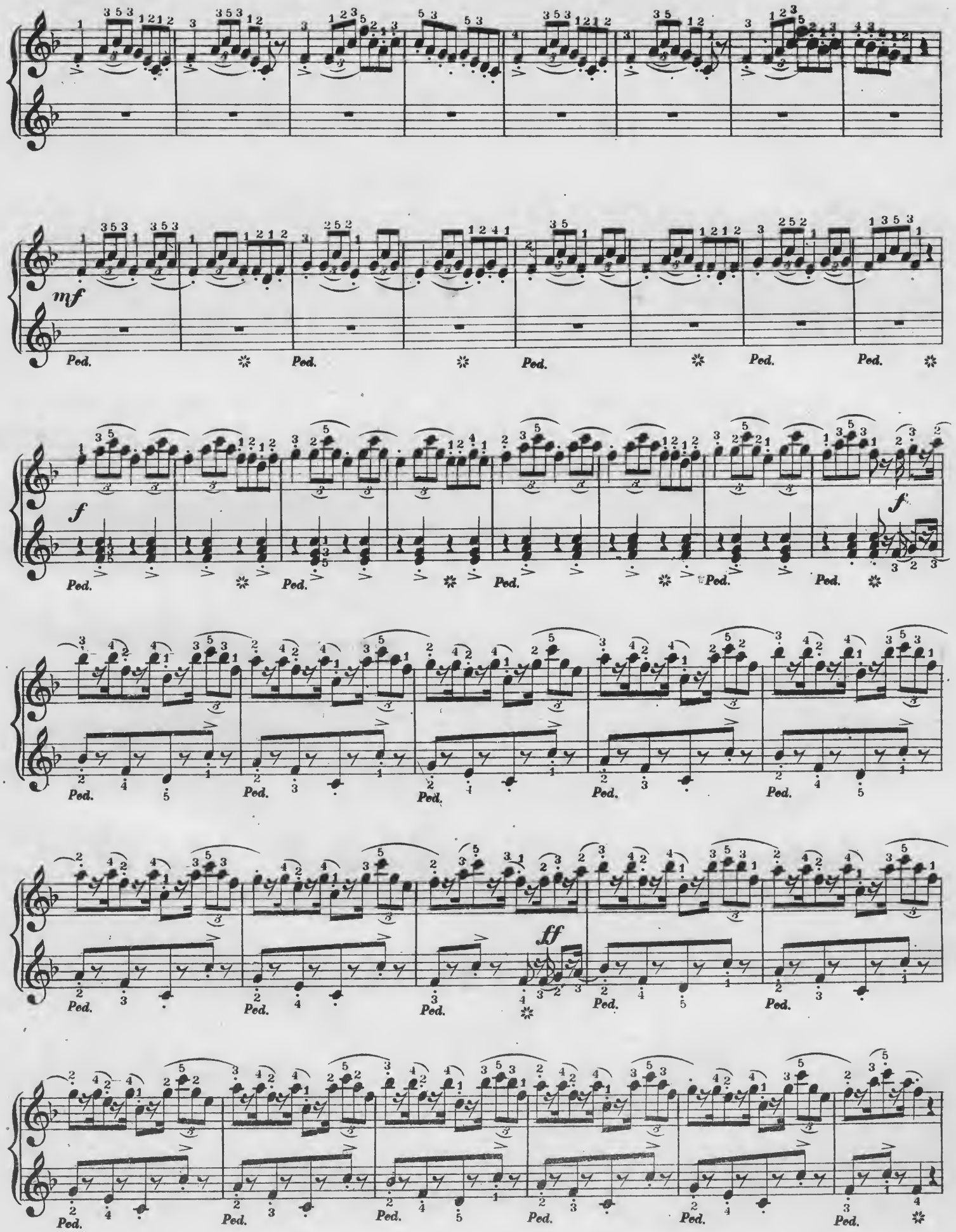
Banjo solo.

N.B. Sing the Hallelujah and Gloria. When played at Exhibitionshave the entire Chorus sing it.

Secondo.



Primo.



Secondo.

f

marcato.

p

mf

f

Primo.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

sf *p* *sf* *p* *sf*

Ped. Ped. Ped. Ped. Ped.

sf *p* *sf* *p* *sf* *p*

Ped. Ped. Ped. Ped.

mf

f

Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Secondo.

rit.

a tempo.

Halle-

lu-ja, Halle-lu-jah, Oh Glo-ri-a! Halle-lu-jah, Halle-lu-jah, Oh Glo-ri-a!

Presto.

Primo.

11

f *mf* *f* *mf* *f* *mf* *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

rit. *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

p Hallelu - jah, *mf* Hallelu - jah, Oh *f* Glo - ri - a! *f* Hallelu - jah, *f* Hallelu - jah, Oh *ff*

Ped. Ped. Ped. Ped. Ped. Ped.

Glo - ri - a! *p* *sf* *sf* *sf* *sf* *sf* *sf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

mf *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Presto 8

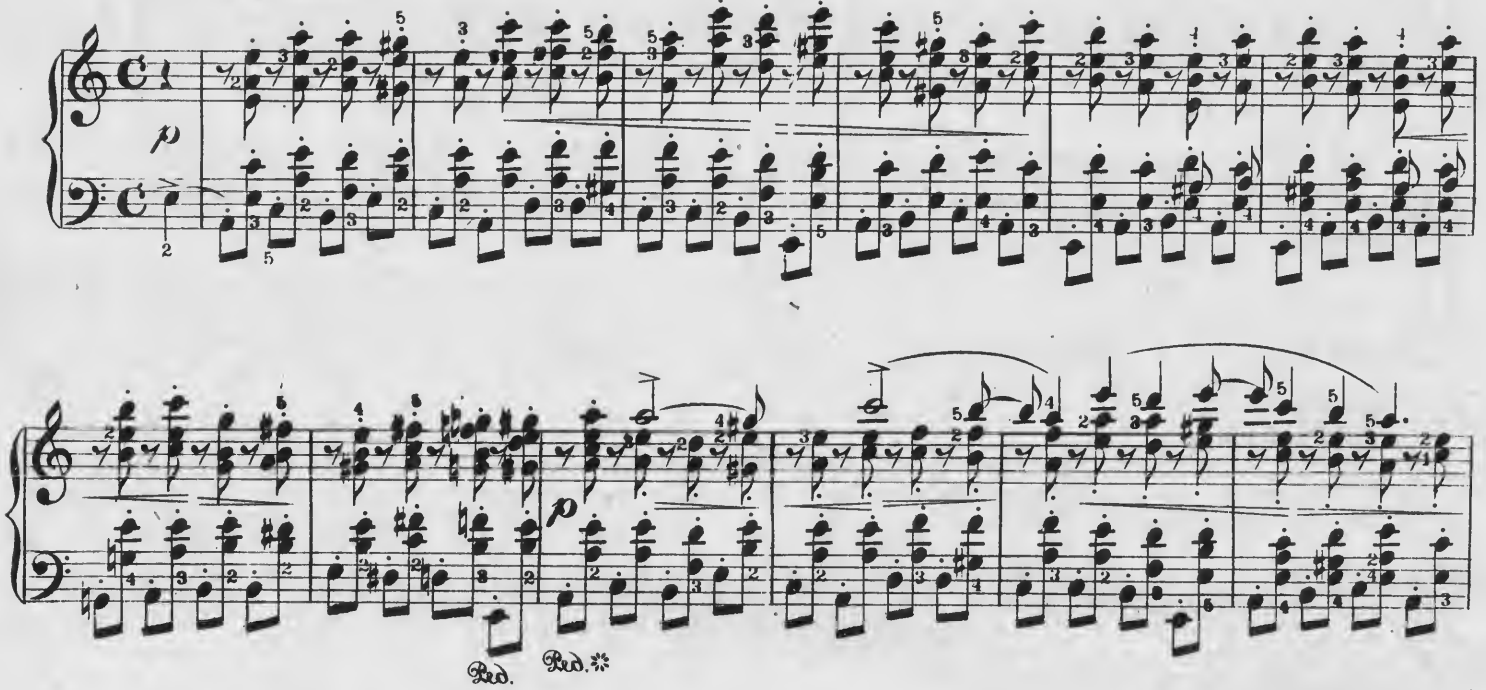
cres. *sf* *sf* *sf* *sf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

IMPROMPTU.

Agitato. ♩ = 160.

F. Chopin, Op. 25. No. 4.



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poco ritenuto.

pp

Ped. Ped. Ped. Ped. Ped. ✲

f

Ped. Ped. Ped. Ped. Ped. ✲

p

Ped. Ped. ✲

p

Ped. Ped. ✲

p

Ped. Ped. ✲

cres.

dim.

legato il canto.

Ped. ✲

Ped. Ped. ✲

pf

Ped. Ped. Ped. Ped. ✲

p

f

Ped. Ped. Ped. Ped. Ped.

p

Ped. Ped. Ped. ✲ Ped. Ped.

dimin.

rall.

Lento.

Ped. Ped. Ped. Ped. ✲

Ped.

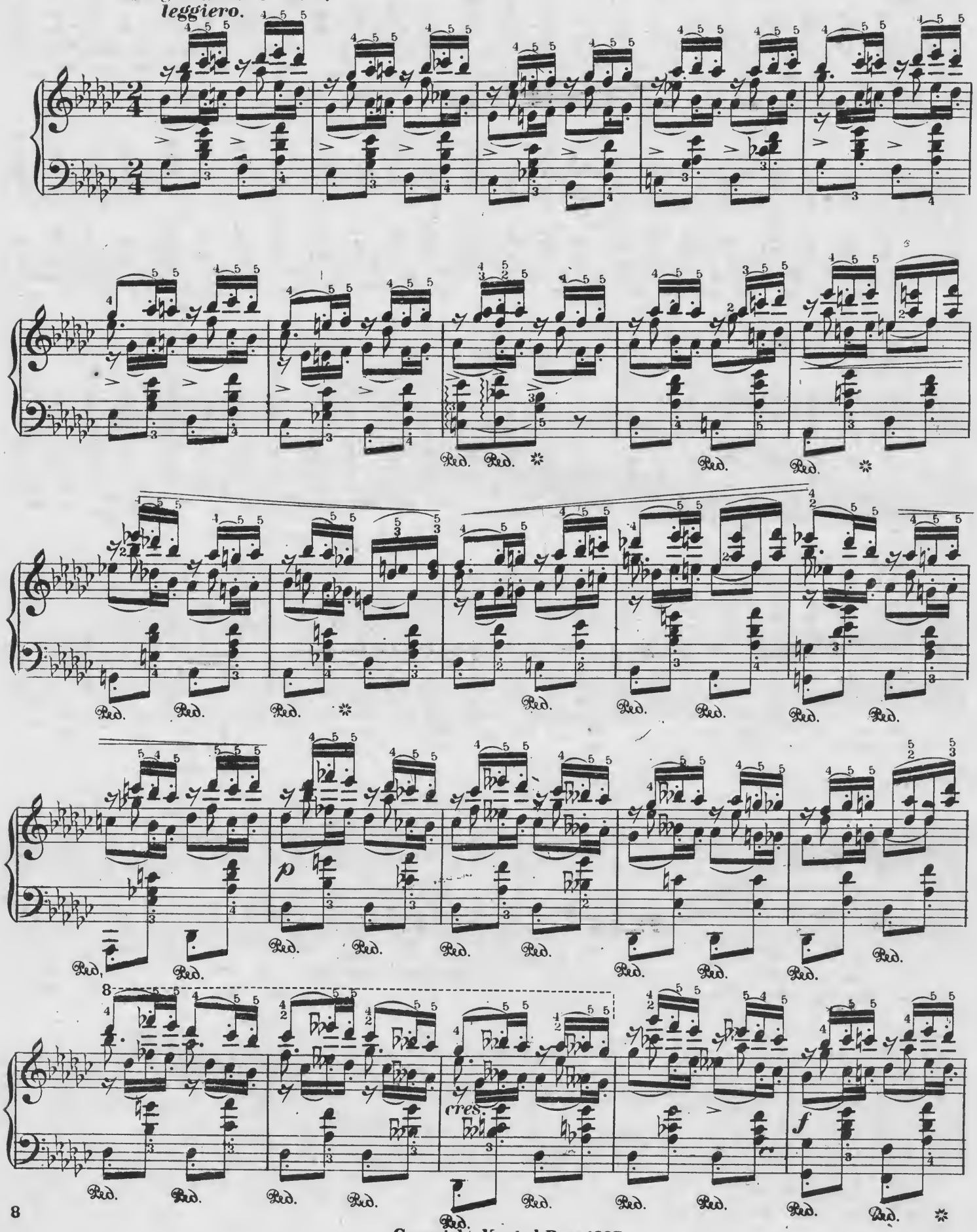
pp

✲ Ped. ✲

TRIPPING O'ER THE MEADOW.

F. Chopin, Op. 25. №9.

Allegro assai ♩ – 112.
leggiero.



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più cres.

ff appassionato.

fz.

riten.

a tempo.

p

f

più p e leggierissimo.

leggierissimo.

dim.

pp

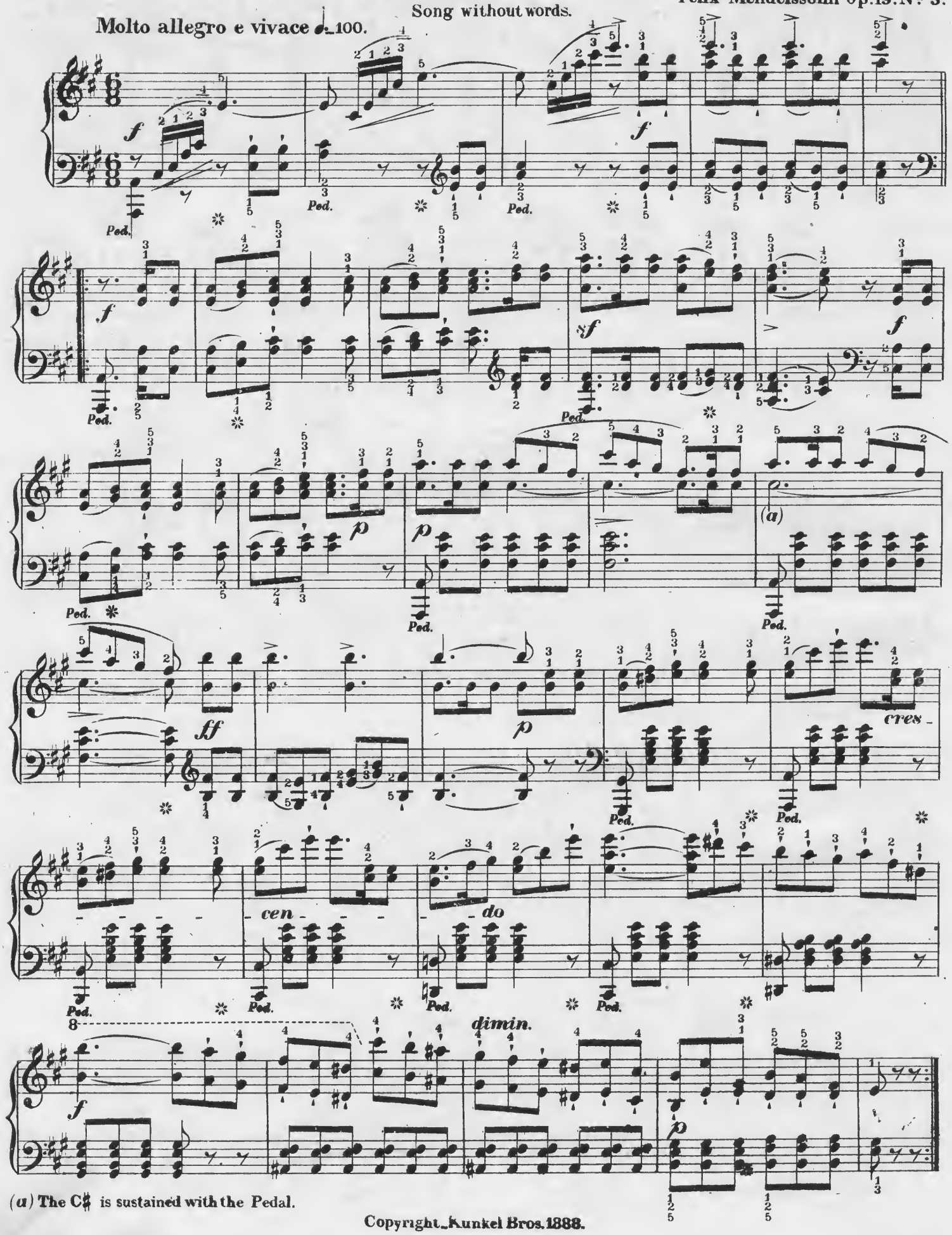
HUNTING SONG.

(*JÄGERLIED.*)

Song without words.

Felix Mendelssohn Op.19. Nº 3.

Molto allegro e vivace ♩=100.



(*a*) The C♯ is sustained with the Pedal.

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ff

f

ff

ff

ff

Ped. Ped. Ped. Ped.

sf

dimin.

sf

p

f

Ped. Ped.

p

Ped. Ped.

sf cres.

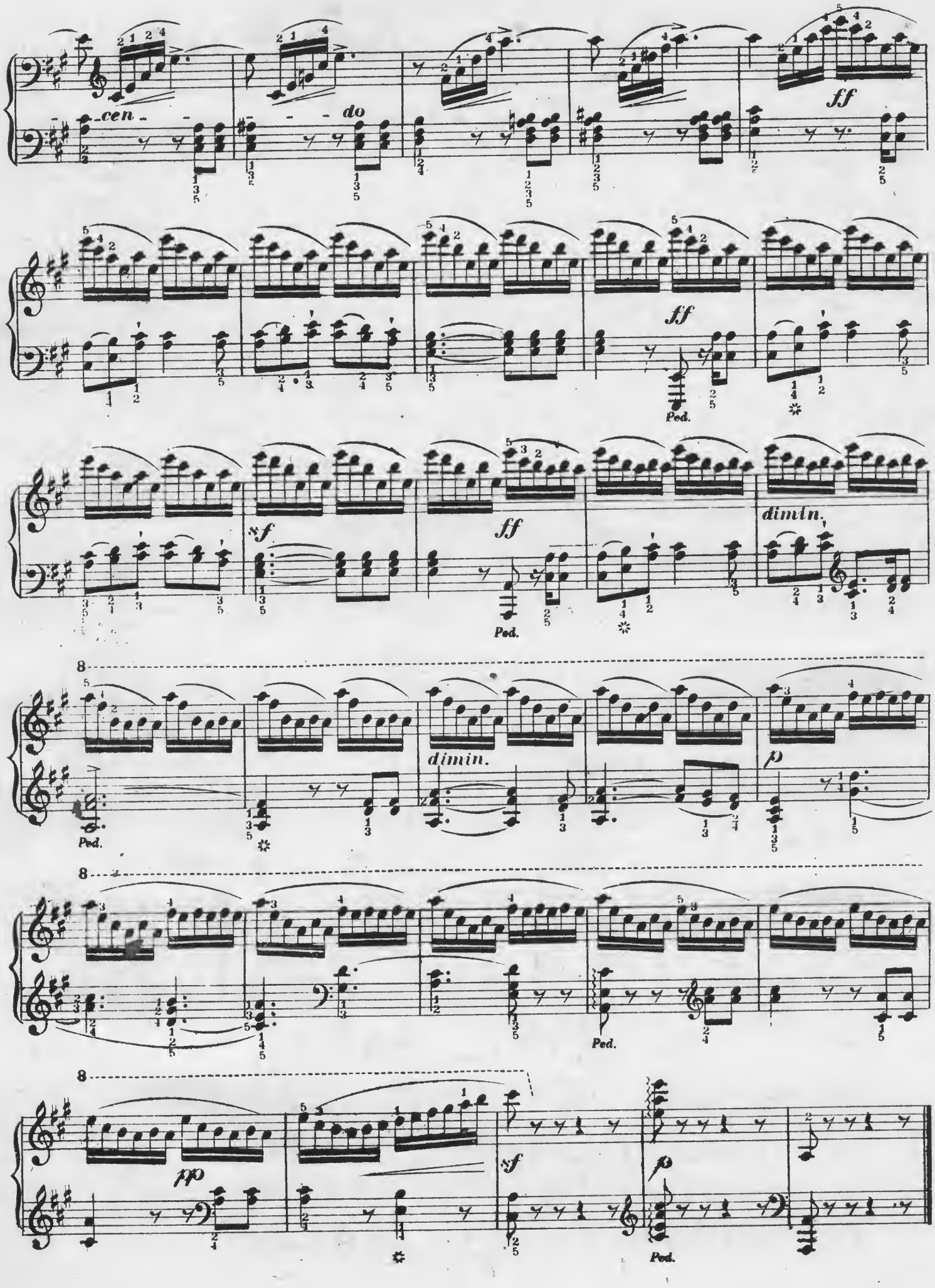
sf

sf

f

p

cres


cen
do
ff
ff
Ped.
sf
ff
Ped.
dimin.
8
Ped.
dimin.
p
8
Ped.
8
pp
sf
p
Ped.

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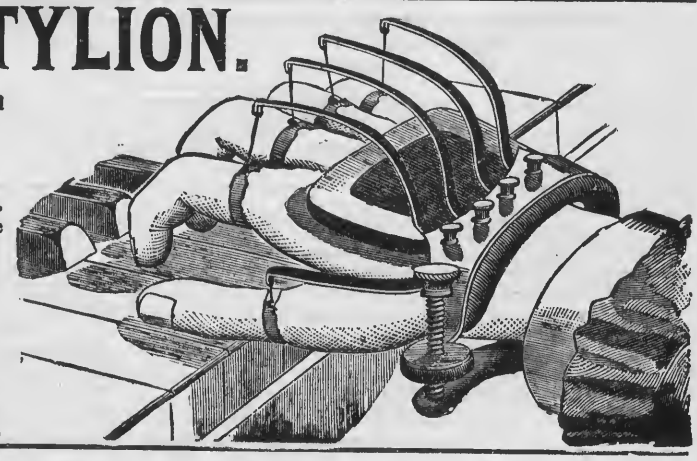

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CITY NOTES.

Miss Eugene Dussuchal has been made supervisor of music in the public schools.

Among those who took part in Mrs. Fisher's musicale were Mrs. A. D. Cunningham, Miss Aubertin, Mr. R. M. Porteous and R. J. White. Mrs. Cunningham and Mr. Porteous sang a duet from Trovatore.

Miss Nellie Strong, the prominent piano teacher, has returned with her two pupils from a five months' jaunt through the principal countries of Europe. She witnessed the Passion play at Oberammergau. Her many pupils are glad to have her with them again. She is a tireless teacher and a very fine pianist.

Mrs. Dora Henninges Heinsohn, formerly of Mapleson's Italian Opera and the Metropolitan German Opera of New York, has located in this city. She has opened a music studio in the Fagin Building, 810 Olive street.

Sev. Rob. Sauter, the well-known musician and teacher of the violin, favors a few pupils with instruction at his residence, 923 Hickory street. Many of Mr. Sauter's pupils have taken a distinguished place in the profession.

The Review for 1891 will surpass that of any previous year in the popularity and wide range of its contents. It is the aim of the publishers to give their patrons just what they prefer, and to that end they invite the expresson of opinion as to what *is* preferred. Let all interested, then, write to the publishers, stating how they liked the present year's contents and what they would suggest for the future.

MAJOR AND MINOR.

All Music that appears in the REVIEW can be had in sheet form.

"Is she not passing fair?" remarked our humorous editor in the street car, as the girl on his left handed him five cents to put in the box.

Ditson—Tappin.—Miss Alice Tappin, daughter of the late John Tappin, was married to Charles H. Ditson, son of the late Oliver Ditson of Boston, at the bride's home, No. 132 West Thirty-fourth street, N. Y.

Pauline L'Allemand, who made such a hit with the American Opera Company, will have a troupe of her own this year to present grand opera. Camilla Muori will be a member of it, alternating with L'Allemand in leading roles.

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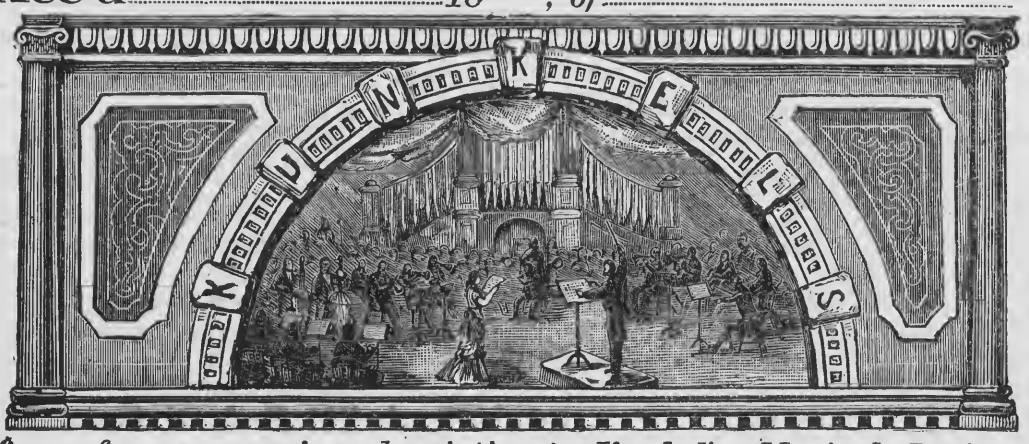

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